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# Music Life.

## A ROMANCE.

H. SHERWOOD VINING.

### PROLOGUE.

*To all lovers of music and art, to all those who commend both fact and fancy, who find happiness in the "Dream Life," and those to whom hopes and aspirations are the real life and all other the dream, this little story is submitted.*

### PART II.—PIANO AND PUPIL.

#### CHAPTER IV.



WING to the shock which Winfred's suggestion gave her, Lillian experienced much relief when the train came to the double track and broad plain once more. They arrived at home in the middle of September, and one of the first things that Winfred did was to put his instruments in order,

and as he tuned the piano Lillian stood near and listened to the sound waves. Winfred explained how a tone could be out of tune with itself. "You see a tone is produced by three or by two strings tuned in unison, and if the unison is not perfect the vibration will not be steady." After setting the temperament in the middle octave by tuning in a circle of fifths, slightly flat, in order to distribute equally the dissonance called the "wolf," he tuned perfect octaves above and then below, letting Lillian judge of the inaccuracies of the interval when out of tune.

"Why cannot all the intervals be perfectly tuned?" asked Lillian.

"Because it would require at least seventy-two different tones in an octave. You see, if the fifths were tuned perfectly there would be no repetition of any tone, and no perfect octave, which is a necessity, could be obtained."

"Why is there so much body of tone from this bass tone?"

"It is produced by a covered string, and besides that the harmonics of the string are clearly perceptible." Winfred raised the dampers and striking a key in the bass, called attention to its gradually increasing vibration, producing its octave, fifth, double octave and third. "The generating tone," he said, "is called the 'fundamental tone,' and the harmonics, caused by the divisions of the vibrating string, form the so-called 'chord of nature.'"

"I remember the explanations of harmonics and sub-harmonics in Tyndall. I realize more and more that music is a science as well as an art."

"Yes, and the construction of instruments to produce artificially musical tones of constant, steady vibrations which can be regulated, enabling us to express ourselves in musical thoughts and emotions which, if unuttered, would almost stifle life itself, is not only a mechanical science but a fine art."

"The piano is made in thousands of pieces and in numerous parts; the casting of the iron frame requires care and skill; the molder is an artist, finishing his work with as much care and nicety as a sculptor a work of art; wood for the bracing of the frame must be thoroughly seasoned; the covering of the bass strings must be done evenly; this work is done by machinery; the strings are graded as to length, thickness, weight and tension to produce the scale from the lowest bass to the highest treble; the consideration of carrying power, correct pitch, equality of tone and power is a difficult problem and governs the selection of steel strings for the treble and steel covered with copper for the bass; nicety of adjustment must everywhere be observed to obtain the best quality of tone; the soundboard is a very important part; the vibrations of the strings are transmitted to the soundboard by means of the bridge."

"A perfected mechanism like the piano, which can transmit the artist's touch to the stroke of the hammer upon the string without loss of velocity or power, enabling him to express himself through a fullness of harmony obtainable by ten fingers, is a work of art, and imbued with the artistic instincts of humanity for 200 years."

"And now, after this exhausting tuning and consideration of science and art, we should welcome the dinner hour, and for the afternoon I think a walk in the open air will benefit us."

At this Rove, who was just shaking himself after a nap on the fur rug, came quickly forward, manifesting joy and expectancy, and looking eagerly up into the face of first one and then the other. Lillian laughed as Winfred said:

"So you are included in the invitation, eh, Rove?" while Rove, scarcely able to contain himself, jumped up and put a paw on each of Lillian's shoulders, attempting to kiss her face, which she laughingly turned away, while Winfred interfered. Accordingly, a little later, Winfred and Lillian, with Rove, took a long walk along the hilly shore of the picturesque bay, and as they sat to rest on a settee on the bank Rove frolicked on the beach and plunged in after the little stones which Winfred threw into the sparkling water for his benefit, and which he invariably brought to Lillian. Here they spent a dreamy half hour, each absorbed in thought or day dream, each in such perfect sympathy with the other that the silent communing was more satisfying than spoken words.

The beauty of the scene and animation produced by the passing of steamers and vessels called for an occasional remark, while the pure air and fresh breezes were invigorating to mind and body alike. Returning they walked along the pebbly beach, Winfred taking Lillian's arm to steady her over the uneven places, and Rove bounding on before.

The next day Winfred took Lillian across the bay to town and visited a piano case factory where all kinds of woodwork was done by machinery. They saw the swing-saw cutting boards into lengths and widths, the band-saw cutting and carving odd shapes and figures, and curving the block for the pins; the delicate scroll saw, sawing frets and following the traced lines of the pattern. The department for veneering and cross-banding was equally interesting; the cross-banding of the bridge and pin blocks with numerous pieces of maple—the hardwood alternating with soft—was done for the purpose of rendering the bridge a better sound conductor and to strengthen the pin blocks.

Cases for grand, square and upright pianos at all stages of development were examined; also carved lyres and legs, fallboards to cover the keys and various other portions. They visited the varnishing department, where an immense number and a great variety of wooden parts were being varnished. After examining the so-called belying process, by means of which ribs and bridge are attached to the soundboard, the musical department was visited, where the stringing was done and artists regulated the action and the tone.

Another day was given to visiting an action factory and iron foundry, where the iron frame casting was done. The flashing light from the furnaces was the only means of relieving the weird darkness, and the men hurrying about with dippers of bubbling metal or glaring red-hot iron looked like spectres. The pattern of the scale to be cast was placed in a mold containing a bed of sand; after the casting, the finishing work, requiring great care and delicacy; after the cleaning process a pattern is used to mark every place where a perforation is required for the tuning pins. Several coats of japan were then administered, followed by baking and pumice-stoning to insure a hard and smooth surface, and finally bronzing, varnishing and drying.

A felt factory, where hammers and dampers were made, was also visited and found very interesting. The cutting and bending of the hammer felt was done by machinery. It requires an enormous pressure to bend the felt around the hammer shank with its rib inside; the great compression of the outer rim which is required to bring the outer surface into rounded form over the inner gives elasticity to the hammer and effects a greater elastic rebound.

The summer months having passed Lillian's lessons were resumed, much to her satisfaction, teacher and pupil working together with perfect accord, while Lillian imbibed naturally her teacher's musical taste and feeling. Her studies included Clementi's Gradus ad Parnassum, Bach's Inventions, and Tausig; she studied Chopin's Nocturnes, Beethoven's Sonatas and other standard compositions.

The opera season included a Wagner festival, and Lillian prepared for the fullest enjoyment of the musical dramas by reading translations of the Nibelungenlied, and the librettos, and hearing Winfred play and analyze all the themes from full score on the organ; and she went with Winfred to hear lectures on the Nibelungen Ring, given with musical illustrations by the best musical critic in the country. The festival included all of Wagner's operas beginning with his early works, followed by the Nibelungen Ring. The festival closed with selections from Parsifal—a perfect feast of music, which transported Lillian to a new world, a world of romance, of heroes and of dreams; she lived once more in the realm of romance and imagination, where she had been so happy, in the early years when fairy tales, fiction and poetry were her real life. Many of the exquisite themes sang themselves through her highly susceptible brain and thrilled through her whole being long after the festival was over; she lived in nothing else and for nothing else but music.

Occasional calls from the members of the church, reunions for various purposes, or receptions, were all her

social distractions, for she was too absorbed in her studies to wish for anything society could offer by way of amusement, for most of the young girls whom she met seemed light and frivolous, and she had nothing in common with them; and as for the young men they were wholly uninteresting, as they cared nothing for music or any other fine art, therefore, though they were attracted toward her, they received so little encouragement in return that they concluded that it was best to look elsewhere for more congenial companionship.

Winfred cared even less for society and avoided it when he could. When called upon to escort Lillian, he always preferred a quiet corner with her to any other company, always keeping her well entertained and much amused by his keen and witty observation of the life around them, as portrayed by the varying phases of character, of which he was a constant student. They went to piano recitals frequently, and heard celebrated artists, but Lillian was conscious that she never heard in the concert hall such soul felt and soul satisfying music as that rendered at home by her teacher; there was the pure essence of music which was always rendered for its own sake. Lillian always felt impatient to hear Winfred play again on her return from a piano recital. They heard all the symphonies and oratorios that were given that season; Winfred was very particular that Lillian should have the advantage of hearing all the masterpieces which were performed, and with his frequent playing of the same works, together with his analysis of their form, she became familiar with musical literature, and as fast as she was ready to take masterpieces she had them to practice, and her rendering was always intelligent and satisfactory.

She studied harmony with Winfred this season, using Richter's Manual, and succeeded well; she also studied Wohlfahrt's Guide to Composition, and made little attempts at composing melodies. Winfred directed her how to transpose and modulate; she read several fine books on music; and thus absorbed another winter passed delightfully and rapidly away, and the succeeding spring found Lillian greatly improved in her playing and her musical development, and Mrs. Haskell insisted that Winfred and Lillian had both worked too hard and needed a change; so they all traveled through the country, visiting falls and whirlpools and many of the grandest features of natural scenery that the country afforded—a whirlpool where there was a mad rush of many waters, swirling and foaming, dashing and breaking, the waves constantly changing their shape and form in their mad, headlong course; an immense body of water was forced through a narrow channel, causing the wonderful upheaval of waters; and falls of great height and expanse, whose waters of light, transparent green, full of bubbles looking like crystals, seemed to increase every moment.

Up or down steep mountain sides, in open cable cars, across bridges suspended in midair, which later, viewed from below, made Lillian shudder and catch her breath as she clung closer to Winfred's arm, exclaiming: "Were we up there at such a fearful height? It is overwhelming!" while Winfred laughed at her fears now that all danger was over. They also took long sails around picturesque islands, and altogether had a fine experience of communing with nature at her grandest, and inhaling for many days the most pure and invigorating air, while lungs expanded, soul deepened and mind broadened, forming the best possible preparation for another season of study and progress.

Winfred continued to give Lillian instruction for seven years, devoting himself to her progress, and becoming so interested in her development that she absorbed his thoughts to a greater extent than he was conscious of; he had the gratification of hearing an echo of his own musical form of thought and characteristic expression, while something of her own nature found expression in her playing, forming an index to her ever deepening character and developing mind and soul, which had an inexpressible charm for him, as he felt a consciousness that his influence had largely guided her development and greatly aided her clear conception of the power of music as a medium for the expression of the soul's ever varying, emotional life. In this way a perfect understanding of heart, mind and soul brought them nearer and nearer together till one seemed but the complement of the other. Their lives passed in so quiet and uneventful a manner, completely absorbed in a kindred pursuit, the helpfulness unconsciously becoming mutual as Lillian matured, that neither had any wish to change the existing state of quiet happiness and perfect contentment that took no note of the passing days and years, until the course of changing and conflicting events brought doubts and unrest.

At the close of seven years of study Lillian had finished a broad course of piano literature, including the masterpieces of the classical and modern standard composers. In the spring, at the close of her seventh season of study, Lillian received a visit from her cousin, Page Perley, which ushered in a new epoch for her and an interruption of her piano lessons, which it so happened were never resumed; thus the pleasant relation of teacher and pupil was brought to a close—an experience which formed the warp and woof of their characters. Lillian loved her teacher and found her greatest happiness in working hard to please him; no



struggle to master a given task was ever too hard, and it was always a pleasure to feel the support of his strength and to respond promptly to his masterful directions such as "Again, please," "A little lighter," "Careful," "Go ahead," and so on; while Winfred was made happy by his docile and traceable pupil always so eager to learn; and her quick conception of his instructions, and her prompt, ever-willing response to his wishes sent many an electric thrill through his frame.

Happy the pupils who can love the teacher they serve, and happy the masters whose pupils can become to them as the children of the artist's heart and brain! There will never be on earth an intimate relation at once so pure and so reciprocal.

(To be continued.)

## Wagner and the Greek Drama.

DETROIT, July 27, 1893.

Editors The Musical Courier:

I WAS surprised on returning to town and looking over my copies of THE MUSICAL COURIER to find an article of my own writing staring me in the face—the paper on Richard Wagner's Debt to the Greek Drama—the paper I wrote four years ago for the Michigan Music Teachers' Association, and it was soon after incorporated in the annual report of the society and thus became public property.

I remember very well a remark made to me by Mr. H. E. Krehbiel about that time, to the effect that it was a thankless task to prepare papers for such meetings, for they always passed out of one's own hands and were lost forever. I accepted this remark as truth; for about two years that essay lay in a perhaps deserved oblivion, when, unbeknown to myself, Mr. Cady resurrected it and gave it the honorable position in his magazine, the *Music Review*, now of blessed memory. The singular part of this circumstance was that shortly after the appearance of the essay I noticed signs of disintegration in the magazine. Notwithstanding this Mr. Cady had the temerity to insert another of my essays. Complete collapse followed this. It was the last number of the magazine that was ever issued. Query: Was it my articles that killed the *Review*? I hope a knowledge of this will not interfere with the future disposal of my writings.

After another year my essay has sprung up again in the columns of THE MUSICAL COURIER. Fortunately, THE MUSICAL COURIER is strong enough to counteract any evil influence. It seems to serve, however, as a complete refutation of Mr. Krehbiel's statement, for the discourse seems to have begun an immortal career, and I am wondering where it will reappear next. It is well known that THE MUSICAL COURIER is an able champion of the truth, but in the present instance it has assisted in perpetuating a slight error. The error is a very slight one, but in its many successive reappearances it is the "fly in the ointment" to the writer. Inasmuch as the essay is "lost to me forever," and is reprinted without my knowledge or revision, the error will last as long as the article.

Where I wrote "feudal chivalry" I am printed as saying "federal chivalry," which is meaningless. This is not so bad, however, as the typographical error that greeted me one morning in Baltimore. I had the previous evening lectured on Wagner and Norse Mythology. Judge of my surprise while at breakfast in reading in the morning paper that "Mr. N. J. Corey gave a lecture on Richard Wagner and Horse Mythology." Whether this was due to the appearance of *Brunnhilde's* horse Grane upon the stereopticon screen or not, I never tried to discover.

A Boston paper once accused me of saying: "No one can tell why these emotions excite the atmosphere." This is esoteric enough for the Society of Psychical Research. Another Boston paper paid me great honor by saying that I "improvised two of Mendelssohn's songs without words." I think few musicians have gone on record with such a feat as this. I read in the *Boston Globe* one morning that I had given a "very interesting description of Wagner's birth." Inasmuch as I am not a physician, and was not present on that momentous occasion, I assure you I revealed none of the details.

If one were to make a business of searching for analogies in works of art there would be no end to the coincidences that would reward one's efforts. There is a scene in one of Euripides' plays that is strikingly similar to one in Wagner's *Walküre*.

In the semi-mythic history of the Greeks, when the Grecian army on its way to the plains of Troy was wind bound at Aulis, it was prophesied by the soothsayer Calchas that a favoring breeze could only be secured when Agamemnon should sacrifice his daughter Iphigeneia to Diana. When the axe was about to fall upon her neck Diana miraculously transported her to become a priestess in her temple at Tauris. Here it was the barbarous custom to sacrifice on Diana's altar any Greek who might be stranded on this inhospitable shore, and it fell to Iphigeneia's lot to make the sacrifice. Euripides in his drama, *Iphigeneia in Tauris*, relates, how long years after, Orestes, the brother of Iphigeneia, was captured on this coast and handed over to the priestess for the customary rite. Iphigeneia, filled with pity for the fate of her hapless countryman, engages in

conversation with him. When questioned as to his name he answers: "Woeful I justly might be called." Their conversation finally leads to a mutual recognition, and together they effect their escape.

Musicians are all familiar with the scene in Wagner's *Walküre* where *Siegmond* stumbles into the hut where dwells, unbeknown to him, his long lost sister, *Sieglinde*. When *Siegmond* relates the story of his adventures to *Sieglinde* and *Hunding*, in answer to their inquiry as to his name, he declares that "Woeful must be my name." Later in the scene brother and sister recognize each other and effect their escape together.

The similarity of these two scenes might suggest a damaging case of plagiarism to some, but in my own opinion more of the alleged cases of plagiarism are coincidences than is generally admitted. Indeed the wonder to me is that in the multitude of literary works that are put forth more coincidences of thought and event are not apparent.

N. J. COREY.

## Mr. and Mrs. Gerrit Smith.

MR. GERRIT SMITH, the New York organist and president of the Manuscript Society, has spent a most interesting and enjoyable month in London. He has met all of the representative musicians there, among whom might be mentioned Sir Alexander Mackenzie, Sir Joseph Barnby, Dr. Hubert Parry, Dr. Stanford, Sir John Stainer, and in fact all the leading lights in the musical world.

Mr. Smith, who has such a delightful personality, has won the highest esteem from these men. Mr. Smith goes to Paris, where he will play several organs there, as he has here. He is looking forward with special anticipation to meeting Guilmant and other leading French musicians, who have extended to him a warm welcome.

Mrs. Gerrit Smith was fortunate to have a large number of lessons with Mr. Henschel, who was delighted with her voice, her artistic singing and interpretation of the songs that she studied with him. He said that seldom had he met an artist who was so artistic and who grasped those little things that make singing perfect. Mrs. Smith also ran over several of Tosti's songs with him. This man, who has won the title of Royal Music Teacher, was charmed with her voice and great intelligence.

Both Mr. and Mrs. Smith were to be seen at the fashionable functions, and both are exceedingly popular in social as well as musical circles in London, where they have many prominent friends. Mrs. Smith's singing was greatly admired, and Mr. Smith's songs charmed all who heard them.

## Howard's Discoveries Criticised.

Editors The Musical Courier:

IN your issue of July 17, under the caption Cord Stretching Office of the Palatal Muscles, Mr. John Howard makes some curious statements, as follows: "I read this from the fourth century, in the translated words of Angelini Buotempi: 'The pupils of the Roman school were obliged to practice daily one hour in difficult intonations, one hour in trills. \* \* \* In the afternoon one-half hour was given to the study of schalles (waves); one-half to simple counterpoint \* \* \* and the rest of the day was given to clavier practice and the preparation of motets.'"

This quotation will give rise to puzzling reflections. If we are considering a simple error of transcription, and "fourth century" is written incorrectly for "seventeenth century," or, if "fourth century" is a mistranslation carelessly copied, how are we to explain Mr. Howard's own comment upon the passage quoted, when he says that "only boys went through this frightful drill even at that early date, fifteen centuries ago?" We are really driven to the conclusion that Mr. Howard made no slip of the pen, and that he believes students of singing in the fourth century actually practiced trills, studied counterpoint, composed motets and played the clavier!

Benighted musicians in the West have always supposed that florid singing by castrati or others did not come into vogue until the seventeenth century. They will feel a real reluctance, too, in giving up their long cherished belief that the simplest polyphonic writing (to say nothing of motets) was quite unknown in the "fourth century," and that the clavier was not accessible for the use of singing schools until some time, at least, after the invention of the keyboard, about 1100.

So here we are between "Scylla and Charybdis." We must either suppose Mr. John Howard to be an ignoramus or we must go back on all the teachings of our youth! In view of the dubious character of Mr. Howard's "new discoveries" in musical history would it be pertinent to suggest that his explorations in the realms of vocal physiology are perhaps not entitled to be viewed with increasing respect?

Very truly,

WM. L. CALHOUN,  
Carthage, Mo.

Ondricek.—Ondricek will use the Steinway piano in all his concerts. Mr. August Fraemke will be the pianist of the Ondricek tour, having played with the great artist in several of his European tours the past few years.

## The Voices of Babel.

III.

Editors The Musical Courier:

IN an illiterate and uneducated age like the present it is scarcely possible to try and help anyone by pointing out an error without a volley of abuse. Pride is pricked, self love wounded, and general mental indigestion supervenes. (See Autocrat of the Breakfast Table, Chapter V., on Turning Over a Stone.) But when we are sick we require physic, and Mme. d'Arona is very sick—she requires an intellectual purgative.

A woman moved is like a fountain troubled,  
Muddy, ill-seeming, thick, bereft of beauty.

Let me prick another of her bubbles, and lest she should make poor me responsible I will, coward-like, shift the responsibility on to another. Spencer says, in his *First Principles*: "Evolution is a change from an indefinite, incoherent homogeneity to a definite, coherent heterogeneity, through continuous differentiations and integrations." (Here I take breath and wipe my brow.) Put into intelligible English by Mr. Kirkman it is this: "Evolution is a change from a no-how-ish, untalkabout-able, all-likeness to a somehow-ish and in-general-talkabout-able, not-all-likeness, through continuous something-else-ifications and stick-together-ations." There, I hope that is perfectly intelligible to your readers.

As Mme. d'Arona wants evidence, she shall have it.

Mme. d'Arona asks, "Who is Charles Lunn?" Let another of her idols introduce me:

36 WELBECK STREET, PORTLAND PLACE, June 3, 1897.

MY DEAR SIR—My very best thanks for your kind and excellent review. I shall be glad to see you in London. It is the only place big enough for men like you and for Yours faithfully,

(Signed) LENNOX BROWNE.

I have the letter and it can be produced.

Now let me show how her temper has upset her reason. I never said "acknowledged authorities on acoustics are entirely wrong." I only say that neither they nor myself are infallible and impeccable, because we are human and we are not gods. I repeat, Helmholtz "has made feeble minds put reinforcement before generation." I know the feebleness of my own mind; cannot my censorer be made to feel her own? She wants an intellectual tonic; let me recommend the American Brother Azerias' Phases of Thought and Criticism. The "inference" invented by Mme. d'Arona is impossible in my words. I wrote as quoted "reinforcement before generation." Generation demands a generating power, and if there were no cords and no wires this power would not be. Her thoughts on me here I call intellectual acrobaticism.

Modern training crams the memory to bursting point, lets the will run rampant and degenerate into self will, and rarely, if ever, appeals to the understanding. King David thought understanding so difficult to get that he prayed for it; now folk are made to believe they have a sufficient "stock on hand" without that spiritual exordium. We seem to be fast degenerating to that race whence it is alleged we originally sprang. Let me give your readers a lesson in psychology a little bit deeper than Spencer has gone. We first perceive a thing; then after a time it sinks into our minds, and we apprehend it; then we bring all the arguments we can in favor of it, and we comprehend it; then we bring in all the arguments we can against it, and if unchanged it stands the test of this we are convinced of it. From conviction comes judgment; from the others mere opinion of greater or less value. It is something like the difference defined by Cardinal Newman in his *Grammar of Assent* between "notional and real assents."

Let me come back to my critic. In my first letter I said that the writers "often contradict themselves in the same letter." In this of June 19 I am told that I "must give them original thoughts" in my articles, "because they are progressive and eager to learn, and will analyse all that is given them." There is not a word of truth in this so far as my critic is concerned, for I find the result of my original audacity is—

- (1) I "state nonsense" and mine is
- (2) "a genuine case of feeble mind," and
- (3) I am an "ignoramus," showing
- (4) "either the profoundest ignorance or the most ridiculous arrogance."

It is to be noted that when people lose their tempers they always indulge in expressing themselves in the superlative degree, but it must be borne in mind that passion of heart is not force of intellect.

Mme. d'Arona's mammon worship, so clearly shown in the paragraph where my name appears in full, is but a reflection, as it were, in a psychic glass of her own soul and does not apply to me. If I feel it my duty to give up my name and withdraw from the world into a monastery I shall most assuredly do so; better men than I have done this before me, why should not I?

CHARLES LUNN.

UPPER TOOTING, LONDON S. W.

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## THINKING VERSUS ACTING.

How much art it requires to represent nature! What quantities of time, of attention, of work and of rules, to learn to dance with the same grace and ease with which one may walk; to learn to sing as one speaks; to speak and to express as one thinks!—*La Bruyère*.

A WRITER in THE MUSICAL COURIER some time ago, in discussing the qualities that go to make a singer, made one paragraph seem to underrate the value of mechanical training in a way that from the clever treatment of the rest of the article I am sure he did not intend. He said:

When *Marguerite* throws herself at the foot of the altar, does she require the mysterious mechanical training of certain vocal muscles in order to give vent to the unspeakable suffering, the anguish and remorse that is pent up in her soul? Does a mother who clasps her dying infant to her bosom require first to study the mysterious use of certain vocal muscles in order to give vent to the grief and despair that are hers?

The excuse for touching on this one harmful idea in a column of good sense is that it is precisely the vital point in most of the art shortcoming of to-day. It is also a sentiment which is ruining daily the chances of eight-tenths of the self-assured damsels who are whisking their skirts through the studio wings of the various capitals in search of bouquets, press notices and salaries.

The trouble with the thought is that it is not a *Marguerite* or a sorrowing mother who is before the footlights, but a "make believe," and the science of expression, not real feeling, must be the motor power.

It is about the same difference as between a real face seen through a piece of plate glass, or as reflected in the surface of a mirror. It requires both science and skill to so adjust common materials as to create a perfect reflection. The many blurred and beary mirrors on the operatic stage to-day are proof of this. Many of them, no doubt, have much feeling—could be deeply remorseful *Magdalenes*, or pitifully sorrowing mothers, if called to the lost garden or grave in reality. When they attempt to express what others feel, however, they flounder and blunder, squeal and rant, make people yawn and critics laugh.

See how country people sit for a photograph; actors make the best subjects for portraits because of a "certain mysterious training of the muscles" that stage experience gives. A man with a fine design in his head may be powerless before a cardboard and crayon. Imagination does not portray. The body portrays what the imagination conceives; and of that body are the "vocal cords and muscles" alluded to. They must be drilled to representation.

Even in expressing their own emotions people may be grotesque and clumsy. How many angry women could bring their recreant lords to conviction and their knees, if they possessed a power of interpretation adequate to their feelings! They have to resort to tears, brooms, pistols and fifth story windows instead, and in vain. And so with the actors.

The "mysterious training of muscles, &c.," has had as much to do with the effectiveness of *Rachel*, *Bernhardt*, *Patti*, *Irving* and *Garrick*, as had their genius. Read, for example, the study life of *Rachel* here in the *Conservatoire*.

This thing of feeling and emotion is curious enough. Even in our own individual cases griefs are subject to moods, to coming and going, to ebb and flow of the desolate waves. Who does not remember during a time of feeling very, very bad periods of passionate outburst, perfectly uncontrollable and menacing life or reason; while four hours later the spirit was calm and strong, able even to give strength to others; a mood which changed again before the hour had passed.

In feeling for another, then, how much more difficult the control. On becoming first imbued, infused with a rôle one can no doubt pass through the *Camille*, the *Cleopatra*, the *Ophelia* of it. Caught in certain moods, the poignant strain may even be renewed many times.

But what of the actress who is in particularly good spirits some evening, or in particularly bad humor? Her *Faust* is behaving himself, her *Tannhäuser* has not changed his mind again, her children are plump and hearty, her rival has had a magnificent offer to go to America. What is she going to do with her rôle without the art of manipulation?

Acting-feeling is largely a matter of memory of the first sensations about a character, and a creation of mood by art

measures, with temperament for the indicator. The means or "mechanics" of art are the lines by which the steeds of passion and feeling are brought into the course and made to sniff the air of the race—most of the time.

Yes, it is just that "mysterious mechanical training" that makes an artist seem to "give vent to suffering," and one must first study the "mysterious use of mechanism" before he can reflect in the dramatic mirror of the body a condition of mind which is only a conception not an actuality.

## WHAT DELSART HAD TO DO WITH THIS.

When, a couple of years ago, a daughter of Delsart visited America, lively discussion followed in her wake as to two points; first, what actual part the strange man, her father, took in the educational work of France, and second, if he insisted upon a course of mechanical gymnastics as preparation for the expression gesture of which he was master and king.

Through the kindness of M. Giraudet, who was for five years a pupil of Delsart, I am pleased to be able to settle both these questions emphatically for any who may still be in doubt.

To Mr. Giraudet we are indebted, not for facts out of books, but for vibrating souvenirs, related with broken voice and tear-wet eyes by a man whose wealth of gratitude to his master is a religion, who has guarded as a Bible the teachings, notes, designs and facts of five years' intimate pupil friendship, who is the only Delsart pupil living in Paris to-day, so far as I can find out, and who is devoting body, heart and life to the carrying on of the strange and wonderful principles of that inspired art apostle, the Buddha of the laws of interpretation.

There is something occult, something magnetic about this section of Mr. Giraudet's library. Your eyes cannot light upon a sentence, a drawing, a suggestion without finding a law so comprehensive, so forceful in its subtlety, so illuminating in its meeting of truths that before you know it you are gazing through space and time and means into infinity itself. A circle is formed around life—truth in such a way that the strange magnetic thrills of it are conveyed to your body—you are trembling like a leaf before you are aware that you have been reading.

In view of the futile quarrels, the wordy searches for last words, the one-sided thought, the selfishness of much discussion as to vocal teaching, vocal chords, breathing, acting, &c., in our new and searching country, I want some giant to pull great skeins of thought-gold out of this web; to bind hand and foot our strong, nervous, ambitious art workers; to envelop them from head to foot in these big fundamental principles till they forget self, let go selfishness and cry out, "Truth—give me truth or I die!" And so to have them change their standards, their ideals, their objective points of art action, and base a great art in America.

Strangely enough, though Delsart was for forty years a leading figure in France, he is here almost swept from view in the teachings of which his work was the basis, while in America—the curious and searching New World—you all know how strong has been the Delsart call on educators—not as applied to singing classes, unfortunately, but in the art of elocution or declamation so much affected by American entertainers.

This may be explained, perhaps, by the fact that the French soul is already more closely keyed to art truth than ours, and that, while equally necessary in the perfection processes, it does not strike them with the force of novelty, such as to produce enthusiasm. They are really fed on diluted Delsart without knowing it all their lives.

First let it be clearly understood that Delsart was per se and first of all and professionally a vocal teacher! He was a "singing teacher" in Paris for forty years, just as A. B. C. are singing teachers all over the world, with this difference, that instead of concentrating upon throats and ambitions he taught the art of interpretation by the entire body, and further he traced the relations of the body to the soul in such a way that he absolutely transposed their positions, bringing the soul to the surface and sinking the body as subject, that he literally turned the body inside out and made the case the core.

Which is absolutely what Theosophy does to-day, which is what Buddha did.

Do you know that one of the features of all Hindoo prayer is breathing? Not only so, but that suspension of breathing is the most effective part of the prayer. There must be inhalation, suspension (or holding of the breath) and exhalation. The absorption of divine force, the holding of the force to infuse the entire body with vitality and action or result pouring out in goodness over the life.

Do you know that the first singing teacher ever to invent the law of "suspension" in singing was Delsart? Did you ever smile over the gestures of high school scholars going through their declamation on graduating day? Do you recall the automatic, the wooden pump handle of it? You can, for it is often enough reproduced on more ambitious stages. What makes that? "Lack of soul," you say. Yes, but that is vague.

It is gesture with an empty chest.

Get up before the glass and do so yourself now; now draw in a great big full breath (such as you cannot do the first time if you are not used to it) and make the same

gestures. Your soul has not grown specially between the two acts, but what a difference in expression!

Who knows how much of the divine creative force is being absorbed in the inhalation. Who knows what is being done while that vitality circulates. All can see the benefits in results. See where Delsart's intuition and theosophy the science of intuition meet?

But to understand the teachings, one must know the teacher. A flower of heredity like all genius, his poor father's groping mania for research and experiment, in him blossomed into a distinct and noontide genius for invention, first in the line of material and later of spiritual things. Born in Solesmes in the north of France in 1811, after teaching forty years in Paris, he died in, 1871.

He was a child of misfortune. His father's impractical habits working havoc with family peace and comfort, at eleven he with a younger brother, whom he devotedly loved, left home in winter without provisions, for Paris. The brother soon succumbed to cold and want, and grief brought the crisis to the sensitive heart of François. In one of those phases of despair, when one is so alone on earth that it seems as if even soul and body parted company, he had a distinct vision come to him of music for him and he for music. So distinct and unquestionable was the authority that the idea of hesitating even never entered his mind; he marched out on the street and asked the first boy he met what was music and how it was made.

The boy, laughing at his ignorance, dropped some idea of the "do re mi," which knowledge was reinforced by other comrades, and he next set to work solfegging every tune he heard.

His best teacher at this time, however, was a very fat old man in the quarter, who was so busy with his own pupils that the only time he had to give to the "free boy" was while shaving. The free boy learned the hours of the task, and never failed to be on hand with his slate. The old man gave him his "do re mi" while coming down the right cheek, listened to their arrangement into chord families while holding up the end of his nose, narrowly escaped cutting the top off of it with the sharp razor while keeping one astonished eye on the greedy and questioning pupil, spoke refreshing praises from clean lips while wiping the soap off on scraps of paper, and sent the poor child off when the job was finished.

God knows how ever he got into the stern old Conservatoire with his picked up knowledge, but in he got, and stayed there three years "with the wise men, hearing them and asking them questions."

So many want to know if Delsart sang. He did. But only as a means of telling the lyric story. He had a light, clear, sweet tenor voice, thrilling and sympathetic, but not large or useful enough for the work of the Opéra Comique which he entered, and where he rendered himself still further unnecessary by lively and continual discussions with everybody about everything, every minute. He had ways, and plans, and inventions, and theories, and philosophies thick as a swarm of bees about him, and he never stirred without them.

With unalloyed satisfaction he left the stage of fret and worry to sit down to think. He would any day rather think a thought through to its conclusion than do the greatest triumph of action. There have to be such people else the action people would be only aimless wanderers.

A class soon formed about him, and the modest apartment where he lived and taught was the exact site of the now grand Palais du Trocadéro, then an outskirt of the city, with sheep grazing in sight of his windows. There he lived and taught all his life.

To attempt to enter into details of his teachings would mean volumes. His aim may be given in a line:

"To represent the invisible by the visible."

His passion was research for the laws governing expression; how to picture feeling with the body so as to make others feel it. His inventions for explaining these laws to his pupils were ingenious and infinite, and both mechanical and mental device were summoned to pass on the intuitions that in him were convictions. Music was only a part, a means of expression. Sculpture, painting, literature, pantomime, anatomy, sound, color, form—all were united in a circle, a symmetry of nature—painting in which trinity was ever the symbol.

He gave concerts continually, in which he was the troupe, alone the whole company; he represented male and female parts, and of all ages, types, and under all conditions, and he attracted the attention of all. His marvelous intuition seemed to touch the confines of all thought, and both scientists and occult scientists were astonished at disclosures, of which he seemed in possession, which had cost them laborious time and study.

Delsart was a handsome man, tall, well made, graceful and powerful, with refined, clear cut features, delicate nose, prominent chin, wonderful eyes and the mustache of an officer. The most modest and gentle of men personally, in all that touched his theories and his art he was haughty, inflexible, intolerant and impatient.

Coaxed once to go to the Tuilleries by Louis Philippe, who was in strong sympathy with him, he made two conditions, one that he should receive no money for whatever of his art he might exhibit, and, second, that it should be before a



few choice and believing spirits, not as a court exhibition. On his arrival, however, finding the palace crowded with great ladies and gentlemen in décolleté and powder he refused to sing, but taking the little prince on his knee he told him a story in a manner that thrilled the assembly.

As to his teaching gymnastics, as we employ the word, to signify a course of purely mechanical exercises to prepare the muscles and render the body supple and pliable before beginning expressive gestures, such were never a part of Delsart's training.

There is no doubt, however, that, with his great respect for device of all kinds and his practicability in the employment of means, had he to do with people who were stiff, ungainly and unmanageable in body, he would have subscribed to their employment with his whole heart.

But it must be remembered that the French, to begin with, are not a stiff bodied race, and that there is actor blood in every one of them. True, he had to do with young people, many of them children or descendants of dramatic people, or men and women who were themselves artists seeking soul light only. Engaged as he was with the resultant side of art, he took the materials as the potter does prepared clay and went to work on conception.

There is no question, however, but that when certain bodies, whether American, French or Russian, have difficulty in molding themselves to spirit form, are stiff, clumsy, cumbersome and disobedient, the muscles should first be prepared by thorough consecutive and persistent gymnastics of the most mathematical but judicious sort.

Another thing equally certain is that nine-tenths of the trouble with opera singers, when we call them "wooden," "no souled," "dumb," "inexpressive," is lack of Delsartism.

All people have got souls! With many they are latent, crusted, frozen or unawakened. They need to be galvanized, opened up, brought to life and action. They are singing off empty chests; they are not utilizing the visible to represent the invisible. They do not know that art is the materializing of the ideal and the idealizing of the material.

They do not know how much of Divine Force gets into their bodies—infuses their actual material bodies—by inhalation of invisible thought, by study of the mysterious laws uniting body and soul, by making soul uppermost, by purity of motive, by uplifted intelligence; for that is just what God used to make vitality when "He breathed into their nostrils the breath of life."

FANNIE EDGAR THOMAS.

### Sir John Stainer's Address to American Musicians.

THERE was a large attendance of American musicians at the last special meeting of the London Musical Association, held three weeks ago in London. Sir John Stainer, the president, made the following address of welcome:

"LADIES AND GENTLEMEN—I have the privilege and honor of welcoming to this meeting, as guests of our Musical Association, a large and influential body of American visitors, all of them, like ourselves, musicians by profession or by taste. Whether this is the first time in the history of English music that so many English and American musicians have had the pleasurable opportunity of making the acquaintance of each other, and of exchanging thoughts, I know not, but under any circumstances I recognize this as a gathering of no ordinary kind. To say only that we are happy to see you here from the other side of the Atlantic would be to leave unsaid a great many reflections which I am sure have already suggested themselves to yourselves as well as to us. It is quite unnecessary for me to tell you, you must be fully aware, that everything that passes in the United States of America is keenly watched by all serious thinkers of the Old World. Every phase of your political life, every turn of your religious or philosophical thought, every effort you make to meet those difficult social problems with which we scarce know how to grapple, receives the earnest attention of us 'on this side.' And I must specially add that the progress of art in your rapidly developing nation is a matter of vital importance to the future civilization of the whole world. In short, in all spheres of mental activity men are watching to see whether you, strong and free, untrammelled by conventionality, possessing courage to attack any problem or try any experiment, will be dependent on the painfully gained experience of older nations, or whether you have the ability, the genius, to strike out new lines for yourselves.

"To-night I must naturally confine my remarks to the art of music in particular. Perhaps we European musicians, grafted upon older civilizations, though not without great aspirations and hope for the time to come, pride ourselves chiefly on being guardians of the art treasures of a splendid past. You can throw yourselves into our feelings if you consider the extraordinary development in music among European nations; how it evolved a symmetrical scale and sweet melody out of the apparently opposing elements of church plain song and troubadour love ditty, how it learned to pile melody on melody with bewildering skill in the madrigal fugue and polyphonic mass; how it taught perfected instruments that they could stand alone and could

tell their own wordless story; how it stole its periods and rhythms from the dance, and by their juxtaposition, development and contrast in different keys, raised forms and outlines, which not only give a distinct beauty to the musical thoughts of the most diffident and unambitious, but which also are found by the greatest geniuses to be unsurpassed as a mold for and medium of æsthetic expression. And we in these later days have lived to see our art, whose greatest glory is eclecticism (in the best sense of that word), bring together all these resources and add to them that power of appeal from the head and heart of the composer to the head and heart of the hearer, which makes music no longer an artificial or even an artistic pleasure, but which constitutes it the universal language of soul to soul.

"Do not imagine for one moment that we consider ourselves the sole guardians of these art treasures; you share our guardianship with us; you, of course, are partakers in our birthright. But you are more; we look upon you as trustees of art on behalf of the far off future. The day must come, and it may not be so far off as some imagine, when the natural resources of Europe shall be exhausted, and the story of the great nations now thriving on its soil shall be as the story of Rome or Greece, of Egypt or Assyria. Then will America have to render to surviving nationalities an account of her stewardship in art. Please do not think that this responsibility is so remote as to make no call on you, you our guests here to-night, for if indigenous American art is only as yet in its infancy, it behooves you nevertheless to see at once that it is trained in the way it should go. We all have learned from the pages of history how sadly a nation is thrown backward by adopting a false standard of taste, an untrue ideal of the beautiful, by neglecting the higher walks of art in order to revel in its lower pleasures. It may take centuries to bring back to the right path sentiment misdirected during one generation. See to it that you safeguard your present young children against incompetent teachers; see that your youths are not allowed to set their affection and waste their enthusiasm on worthless compositions; raise the general level of concert programs; do not allow your opera houses to be merely the wrestling ground of rival German, French or Italian schools; make the talented students of your nation realize that there is something better than partisanship in art, namely, the discovery of the direction of its next legitimate development and the new departure thus involved.

"In this way you will make your highly favored nation into a cradle in which the art of music shall be so well nurtured that when it reaches its full growth in days yet to come, it shall be healthy, manly, vigorous, the true successor and legitimate heir of all that long past centuries have achieved on this side of the Atlantic, and then the world will acknowledge that your trusteeship has been faithfully carried out. I know I am trespassing on your time and forbearance, but I cannot refrain from saying a few words about a branch of music in which my whole life has been passed, and to which I have devoted my best energies—I mean church music. We English church musicians know no greater compliment, no higher reward for our labors, than to see our names appearing on the music lists of your churches and places of worship. We are most anxious that you should receive from us and carry on in its integrity the pure traditions of this branch of sacred art, so peculiarly national to us, but also so essentially a need of English speaking races. I feel it to be my duty here to plead for preservation and culture of the anthem, a form of composition whose existence in England is at present seriously jeopardized by a strong wave of congregationalism. I can see no reason why a trained choir and a hearty congregation should not both find room for the exercise of their religious worship and musical gifts in the same building; but this moderate and common sense view does not satisfy congregational agitators; they desire to expel all trained musicians from our churches. If the anthem should lose its hold in England, I pray you to make it your adopted child. You are too sensible to imagine that it is merely an ingenious contrivance for 'showing off' trained voices; you know that it has in itself the power of teaching impressively and bringing home to the inmost heart the highest truths of religion.

"One word more, and I have done. I feel very strongly that the beautiful plain song versicles, responses, inflections and prefaces to our prayers and liturgy should not be lightly thrown aside. On both sides of the little strip of water which separates you from us I have found that in many cases these beautiful records of the past have been ousted by brand new compositions by the organist or musical curate. This should not be; these simple and grand specimens of plain song, so suited to their purpose, so reverent in their subdued emotion, appeal to us, to you and to me for their protection. It may interest you to recall that the plain song of the Prefaces of our Liturgy as sung now in St. Paul's Cathedral are note for note the same that rang at least 800 years ago through the vaulted roof of that ancient cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remains of wall or shrine, but the old Sarum office books have survived, the missal, gradual, breviary, processional and others, from which we can

draw ancient hymns and plain song as from a pure fount. Those devout monks, in the days when faith had not been disturbed by 'knowledge which puffeth up' and asceticism had not been seduced by luxury, recorded all their beautiful offices and the music of these offices because they were even then venerable and venerated. Do you propose to throw them into the fire to make room for neat and appropriate excogitations, fresh from the blotting pad of Mr. A, or Dr. B, or the Reverend C, or Miss D? I hope not!

"Nay more, I fervently trust that 800 years hence these same splendid musical relics and monuments of early Christendom may be heard rolling through mighty and gorgeous American cathedrals, mighty in their massiveness and proportions, gorgeous in the profuse richness of their internal decorations; may the old song there echo from wall to wall, from apse to baptistry, from shrine to porch, until hearers shall say then, as they say now, Do not such words set to such music, so ancient and yet so full of life, sung by so many different races for twice 800 years, proclaim the eternal truth of the Fatherhood of God and brotherhood of man?"

### Artists as Musicians.

THE two arts—the talent for both is so often found combined in one person that I have thought it of interest to mention a few "painters" who practice both arts. It is perhaps more rare to find a composer among painters. The one whom I know to be the most highly gifted in the present age is undoubtedly Prof. Hubert Herkomer, R.A. His musical ideas, though strongly influenced in former years by Wagner's music, have still a most marked originality of their own, and I have more than once been surprised at the clever inspirations he has.

That his chords and modulations are all of his own originality I know, because he has neither studied counterpoint nor even harmony, and yet he has composed and written down his "operas," and now some violin pieces, which, as they were first shown to me in manuscript, I know how exceedingly clever he must be to have been able to think of them, much less write them down. He is neither a violinist nor pianist, and if any instrument, it was in years gone by the little zither for which he had a penchant and which he really plays beautifully.

The next artist on the list is Professor Gussow. This gentleman lived, until a few years ago, at Berlin, but since then at Munich, where he is much appreciated as one of the best German artists. He plays the violin very well indeed, and during my stay at Berlin I spent regularly two hours every week in practicing the sonatas of Brahms, Bach, Schumann and Beethoven with him. Not bad for an artist! Strangely enough, Professor Gussow had painted and exhibited a "Lady in White" at Berlin, the same time as Professor Herkomer's "Lady in White" (Miss Catherine Grant) was being exhibited there. They hung quite close to each other—much, very much, to the disadvantage of Professor Gussow's portrait, which was that of a very fashionably dressed Berlin lady, who, however, could not vie with Miss Grant's simple gracefulness and sweetness.

More genuinely musical by nature than Professor Gussow is Professor Meyerheim, also a German artist—one who is famous as an animal painter. He plays the violoncello, and is most enthusiastic over it. Many a sonata have I played with him also at Berlin; and he has played all the well-known trios—of that I am certain, for the "Meyerheims" in Berlin are to musicians what the "Moscheles" are in London.

Of Professor Angeli's singing, perhaps few Londoners have heard. It is now some years ago that I accompanied him—at Frankfurt-on-the-Main. Professor Angeli lives in Vienna, and I need not mention that he is well known and appreciated by the whole royal family as one of the first portrait painters. Mr. Herman Herkomer, a cousin of Prof. Hubert Herkomer, must not be forgotten, for he has a lovely voice, which he has had well trained, and many Londoners have no doubt enjoyed his singing.

These are about the foremost musician-painters, I fancy, though of course there are many artists, such as our own Sir Frederick Leighton, Mr. W. Richmond, Mr. Felix Moscheles, and others who understand and appreciate all good music.

To turn "the other way round," there are not a few musicians who are really exceedingly gifted in this direction.

I have seen and handled many a drawing by Mendelssohn—now, of course, much treasured by the lucky possessors.

Carl Reinecke, the veteran composer at Leipzig, draws also very much in the same exceedingly refined style. Eugen Gura, the splendid German baritone, has a most exceptional gift for drawing. I have seen such clever things of his. Of ladies I have seen Frau Rosa Sucher's paintings in oils. Frau Sucher is one of the most dramatic German singers on the stage. Her paintings are quite marvelously powerful in conception, and one wonders how she can have found the necessary time for painting the many pictures she has already.

I dabble a little in the art myself, so am therefore a keen and appreciative observer of others' talents.—*Maria Wurm, in Magazine of Music.*





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BRITISH OFFICE OF THE MUSICAL COURIER, 15 ARGYLL STREET, LONDON, W., July 20, 1895.

**D**E GREEF, the Belgian pianist, gave the first of his series of three recitals in St. James' Hall before a crowded audience last Saturday. He proved to be a scholarly and conscientious artist, and deserves to rank among our first pianists.

The annual festival of the Tonic Sol-Fa Association took place at the Crystal Palace on the same afternoon. At 1 o'clock there was a performance in which 5,000 children took part, under the direction of Mr. S. F. Rook. At 3 the principal concert took place, with 3,000 adult singers under Mr. L. C. Venables performing St. Paul, and miscellaneous selections for the second part of the program.

Mr. Julian Pascal, author of that excellent work *On the Foundation of a Perfect Piano Technique*, which is proving so popular, gave a morning concert in Steinway Hall on the 13th inst., assisted by Mr. Lloyd D'Aubigny and Mr. Hugo Heinz, when he again showed fine technique, round, full tone and exceptional powers of interpretation.

At the concert of Mr. Herbert G. Evans in Steinway Hall on Wednesday Miss Marie Parcello, the young contralto, was most successful. Miss Parcello has a rich contralto voice, and shows marked intelligence in her interpretation, and her artistic singing was heartily appreciated.

At St. James' Hall on Thursday afternoon, July 18, Marix Loevensohn, a cellist from Brussels, gave a concert. His selections were more or less in one style, namely, slow and sustained—the style in which he evidently excels. His tone is very big, broad and singing, and he plays with fine feeling and perfect repose.

At Mme. Cellini's concert in St. James' Hall on Thursday, July 11 Miss Lillian Terry, who is the possessor of a flexible and sympathetic soprano voice, sang in a very artistic manner Gounod's *Ave Maria* and a cavatina by Mercadante—one a sustained and the other a florid composition—in both of which she was successful, reflecting great credit on her instructor, the concert giver. Miss Terry is from Chicago.

On Monday Miss Carlotta Desvignes gave a morning concert at the handsome residence of Mr. and Mrs. Huntington, at 3 Upper Berkeley street. A large and very fashionable audience gathered to hear the fine program put forward by the concert giver, to which she contributed two songs by Chaminade; Saint-Saens' *Mon cœur s'ouvre à ta voix*, by special request; Lawrence Kellie's *Duncan*, in which the composer accompanied; Tchaikowsky's *Nur wer die Sehnsucht kennt*, and Brindisi from Donizetti's *Lucresia Borgia*, joining Miss Harris in *The Wanderer's Night Song* (Rubinstein). Mr. Ffrangcon-Davies, the popular baritone, sang the *Pagliacci* Prologue in his own grand style. Miss Lillian Littlehales, the Canadian cellist, who has now become an able exponent of her instrument, played Göttermann's *Cantilena* and Dinelli's *Romance*. Miss Carlotta Desvignes' beautiful voice and artistic singing were greatly admired and she received several recalls.

Mme. Amina Goodwin gave a morning concert at the stately house of the Earl and Countess of Winchelsea and Nottingham, on the 10th inst., assisted by Miss Regina de Sales and Miss Katharine Timberman, two American singers who are rapidly making their way here in London.

Mr. A. K. Virgil, of the practice clavier, and Miss Julie Geyer, who so ably illustrates the advantages of this instrument, gave their last lecture and recital for this season in St. James' Hall on the 13th inst. This was Miss Geyer's last recital before departing for the Continent, where she is going to take a further course of study. No better illustration of the practicability of this instrument could be brought forward than that Miss Geyer gave during the recital. Merry Making, by J. F. Barnett, was learned entirely on the clavier, and Miss Geyer had never played it on the piano before she gave it on this occasion in the hall. Her rendering was very fine, and there was that spontaneity about it which is frequently lacking when a composition is played after long continued practice at the

piano. Mr. Virgil in a lucid manner explained his system of instruction on the instrument, and his efforts are being accompanied with the most happy results, and the clavier is meeting with favor and is being adopted in London.

Sir George Grove is now to be honored by the professors at the Royal College of Music, who purpose presenting him with his portrait in oils in recognition of his valuable work at that institution during his directorship. The members of the council are also getting up a testimonial in his honor.

A new French pianist, Mme. Edmond Laurens, made a good impression at her recital at the Salle Erard on the afternoon of July 11. Her program included a group of Chopin pieces, and selections by Schubert, Schumann and Henselt.

The *Referee* prize naval song, *Lord of the Sea*, written by Miss C. M. Hammill, and composed by Mr. Arthur Godfrey, and dedicated to the Navy League, was on Monday published by Messrs. Robert Cocks & Co., of New Burlington street. Stand United, the *Referee* prize patriotic song, has become a great favorite at Unionist meetings, and probably the naval song will meet with equal success.

Sir Alexander C. Mackenzie is now composing a Scotch Rhapsody for piano and orchestra, which he is writing expressly for M. Paderewski. The first sketch being already finished, he hopes to have the work ready for the Polish virtuoso to play on his American tour that opens in New York on October 30.

Last Sunday the last concert of the present series took place in Queen's Hall, but Mr. Newman has made arrangements to commence them again the first Sunday in October. One singular coincidence about this concert was that it was the 500th held in the Queen's Hall since the opening last October.

Miss Emma Romeldi, of Chicago, has arrived in London.

Miss Ella Russell, the leading soprano of the Royal Carl Rosa Opera Company, during their stay in Dublin will appear for them as *Elsa* in *Lohengrin*, *Elizabeth* in *Tannhäuser*, *Rebecca* in *Ivanhoe*, *Santuzza* in *Cavalleria Rusticana*, *Jeannie* in *Jeannie Deans*, and *Senta* in *The Flying Dutchman*.

Mr. George Grosmith and family have left London for a holiday trip through Switzerland, previous to his return here to fulfill, an extended tour, arranged by Mr. N. Vert, through Great Britain. Early in the new year he will give his recitals in the principal towns of Ireland, prior to his starting for America early in March.

The light opera which Mr. Pizzi has composed has not yet received its title. A syndicate has been formed to produce it. Mr. Pizzi leaves here for Milan on Wednesday with Mr. Robert Cocks, his publisher, to prepare for the production next September in that city.

The following rumor is in circulation: A committee has been organized at Bergamo, the birthplace of Donizetti, to erect a monument to the composer of *Lucia*. This committee issued subscription blanks, and mailed them to thousands of musicians in Europe, among others to Mme. Patti. We learn that hers was returned blank, but this must have been through some error, for it is impossible for Patti, who has earned several millions of francs through *Lucia*, to have ignored that request.

The Queen has presented Sir Augustus Harris, in commemoration of the many operatic performances given by him at Windsor Castle, with a gold and silver centre ornament for the table.

Sir Arthur Sullivan has entered into a contract with the proprietors of the Alhambra Theatre to compose a grand ballet for production there next year.

Mr. J. Huntington Woodman, who has acted as musical leader to the church music tour mentioned below, leaves for home to-day, leaving the rest of the party to go on to Paris. He has been greatly pleased altogether with his visit here, but thinks that there are as good organ playing and choir work on the other side of the Atlantic.

The works of Mr. Clarence Lucas, the young English-Canadian composer, formed the program of music at Mrs. Frank V. Atwater's at home on July 11, which was given in his honor. Three selections for the piano were played by Mme. Clara Asher, a serenade *O Dolce Napoli*, *Valse Caprice*, and *Saga*. My Serenade, a soprano song, was sung by Miss Regina de Sales; *Red Is the Rose* and *Royal* (tenor), by Mr. Edwin Wareham, and *When We Two Parted*, *Drink to Me Only With Thine Eyes*, *So Like a Flower Thou Art*, and *Nothing Like Thee* (baritone), by Mr. Denis O'Sullivan. A Chinese Suite for violoncello and piano was played by Miss Lillian Littlehales and Mme. Clara Asher.

Mr. Clarence Lucas was educated in Paris under Dubois and Massenet, at the Paris Conservatoire, where he gained exceptionally extensive knowledge of orchestration and the various instruments, nearly all of which he plays. This knowledge he was able to use to good account when he was appointed professor of music at Utica. About two years ago he returned to London, where he has taken up his residence permanently.

This paper has received the preliminary program of the second Cardiff Musical Festival, which takes place at the Park Hall, Cardiff, on Wednesday, Thursday, Friday and Saturday, September 18 to 21, inclusive. Sir Joseph Barnby, who conducted the first festival, will also act as conductor

this year, and under his direction the committee has arranged an excellent program, published recently in these columns. Professor Stanford's setting of *Gray's Bard* will be performed for the first time under the composer's baton, and a short cantata, *The Psalm of Life*, has been specially written by Mr. David Jenkins, one of the leading Welsh musicians. Another important feature is the production of Edgar Tinel's *St. Francis of Assisi*, given at Liverpool this spring. The composer is coming over on purpose to conduct the work. Sir Arthur Sullivan will also attend to conduct the revised version of his *Light of the World*, and Mr. Edward Gorman has promised to conduct an orchestral suite from his incidental music to *The Tempter*. Beethoven's *Choral Symphony*, Berlioz's *Faust*, *The Messiah*, *St. Paul*, Verdi's *Requiem*, and *The Last Judgment* are also included in this list.

Mr. Thomas Ridley Prentice, the well-known professor of the piano, composer and writer on musical subjects, died at his residence at Hampstead on Monday. He was born on July 6, 1842, at Paslow Hall, Ongar, Essex. He studied at the Royal Academy of Music, composition under the late Sir G. A. Macfarren, and the piano under Mr. Walter C. Macfarren, winning a silver medal in 1893 and the Potter Exhibition. He organized several series of cheap popular concerts in the suburbs, beginning at Brixton. He was one of the leading professors at the Guildhall School of Music, and in his leisure composed *Linda*, a cantata for female voices, several anthems, part songs and piano pieces. His technical works included *The Musician*, a guide for piano students, issued in 1893 in six parts, and he had recently edited Dr. W. Mason's book on touch and technique. To Sir John Stainer's series of primers he contributed *Hand Gymnastics*.

#### AMERICAN MUSICIANS IN ENGLAND.

The Evangelist Church Music Tour, organized under the auspices of the Presbyterian journal of that name in New York, and consisting of a party of about ninety musicians from all quarters of the United States, whose object it is to hear church music in England and the principal centres on the Continent, arrived at Southampton on July 6. They proceeded at once to Salisbury, where they heard the morning service, and proceeding to Oxford attended at Christ Church Cathedral and Magdalen. On Monday they visited Worcester; Tuesday, Chester; Wednesday, Liverpool in the morning, when Mr. H. A. Branscombe gave an organ recital in St. George's Hall, and in the afternoon Mr. J. K. Pyne gave an organ recital in the Town Hall, Manchester. On Thursday they went to York and Lincoln, arriving at Peterborough in the evening for the service on Friday morning. In the afternoon they attended services in Cambridge, coming on to London and visiting St. Paul's on Saturday morning. The London section of the Incorporated Society of Musicians had planned a most enjoyable trip for their confrères from across the water—to spend the afternoon at Windsor, where, through the courtesy of the Lord Chamberlain, arrangements had been made for them to visit the state apartments. This they proceeded to do, to the evident satisfaction of all. A service was organized by Sir Walter Parratt in St. George's Chapel.

After seeing the principal points of interest in Windsor, the party returned to London late in the evening. On Sunday morning they attended at All Saints, Margaret street; in the afternoon the Temple Church, and in the evening service at Union Chapel, Islington. It had been arranged for them to visit the Guildhall School of Music on Monday, but as that institution is now having its summer holidays that part of the program was not carried out. In the afternoon a visit was made to Westminster Abbey. On Tuesday there was an exhibition of chorus singing, under the direction of Mr. J. Spencer Curwen, and the Musical Association, with Sir John Stainer, president, in the chair, held a special meeting in their honor, at which Prof. Waldo S. Pratt, professor of music and hymnology at Hartford Theological Seminary, read a paper on the "Isolation of Music." This was one of the most interesting features of the tour. Sir John Stainer, in his usual admirable way, gave the guests a hearty welcome.

Mr. Pratt, after thanking for the welcome accorded them, proceeded to point out that the importance of music had never been fully recognized, and that it had been isolated from literature and the other arts in a manner which tended to enfeeble it. He believed that there was no argument in favor of further development of literature that could not be brought with equal force with regard to music, and he thought we had arrived at an age when people considered something was needed beside a study of those subjects which have so long held a place in our educational schemes. He said the growth with regard to music was more noticeable in the lower than in the higher schools, where it is still treated as a special subject, and so isolated. He felt that progress was being made, and that the wider appreciation of the advantages of literary and aesthetic culture would bear fruit in a more universal study of music.

Signor Randegger appropriately alluded to the success of Mr. G. W. Chadwick's "Melpomene" overture at the Philharmonic Society, and referred to the fact that this was the first work by an American composer that has been given by this august institution. Mr.



McNaught, who assists Sir John Stainer in the musical training in our schools, spoke of the progress made in England in the past ten years, and added that about 8,500,000 pupils were now being taught to sing. On Wednesday the party made a pilgrimage to the Royal Normal School for the Blind at Norwood, and in the evening were entertained by Trinity College, London. Thursday was given up to visiting organ factories, and a recital at the Albert Hall. Yesterday the party departed for the Continent, much impressed and pleased by what they had heard and seen in England.

Mr. Dudley Buck, who has been quietly spending some time in London, has just left for Holland and Germany in connection with some organ publications which he is interested in.

Walter J. Hall, the well-known New York organist, was one of the callers at the London office of THE MUSICAL COURIER this week. He is greatly pleased with his visit to the metropolis.

JULY 27, 1896.

This week ends the concert season in London, and with the exception of De Greef's third recital to-day there will be nothing further to report in the way of concerts until the season opens in the autumn.

The Belgian pianist was again very successful on Saturday in a number of test pieces, which included Beethoven's F minor sonata, Schumann's Etude Symphonique and Liszt's Polonaise in E. As on the former occasion his work was distinguished more by the qualities showing the scholarly and intelligent player and artistic interpretation. His program this afternoon is representative and interesting.

A feature of the past week has been the concerts of the different musical schools in London, which finish their terms, together with the prize givings. These include the Royal Academy of Music and Trinity College, London, while numerous prizes were awarded at the Guildhall School of Music last week. On Thursday night the London Academy of Music gave a concert, in which the prizes were presented by Miss Marguerite McIntyre. The final concert of the term of the Royal College of Music was given on the 17th inst., when a fine program was provided, and it is with pleasure we can record a genuine improvement in these representative musical institutions of London, which are keeping thoroughly au courant with the progress of the times, and the day is not far distant when many American pupils who now go to the Continent for instruction will take up their residence in the English capital.

Another feature of London musical life is the exceptional facility for listening to good concerts, for all the great artists of the entire world come to us and appear here.

Miss Ella Russell, the prima donna soprano, who sings at the Eisteddfod at Llanelly next week, was in Llandudno on July 20, and created quite a sensation by her singing in a grand concert there. Both her selections, Elizabeth's Greeting (Tannhäuser) and The Two Poets, were encored, and a beautiful bouquet of roses was presented to her.

It is said that Bolto has at last finished his opera Verone, which has been on hand for so long, and has also completed the libretto for a dramatic cantata based on Dante, entitled Purgatory. This he has submitted to Verdi, though it is extremely unlikely that the veteran composer will undertake so great a task, especially after his assertion that Falstaff is to be his last work.

The relatives of the late Mr. Carrodus desire to acknowledge, with heartfelt thanks, the expressions of sympathy which they have received from friends and admirers of the deceased violinist, and which have been too numerous for separate replies.

At the Royal College of Music the following Council exhibitions were awarded on Friday, July 19, as follows: £15 to Louisa C. Jones (violin); £20 to Isabel A. H. Kenwood (violin); £30 to Helen L. Jackson (singing). The London Musical Society's prize of books, value 3 guineas, for singing, was awarded to Louisa Kirby Lunn (Courtney scholar).

Mme. Frances Saville is spending July at Royat, enjoying a well-earned rest. She was expected in London at the close of the season at the Opéra Comique, and had several private concert engagements here. However, prudence advised her giving these up after her hard work, for she has been singing at Warsaw and Moscow and at many concerts and "at homes" in Paris, besides her work at the Opéra Comique (where she sang in Paul and Virginia forty-three times). She is taking the waters at Royat, and at the end of the month will go to Switzerland for a month, so as to be strong and ready for next season, which commences for her on September 1 at the Opéra Comique.

Mr. Betjemann has been appointed by Sir Augustus Harris leader of the orchestra at Covent Garden, in the place of the late Mr. Carrodus. Mr. Betjemann is completing his thirty-eighth year at Covent Garden. He began in the back row of violinists when very young, in 1858, the year the opera house was built, and has been promoted to his present seat of honor from the position of leader of the second violins. Mr. Betjemann is very well known in the musical world as conductor of the Highbury Philharmonic Society, late stage manager to the Carl Rosa Opera Com-

pany, director of the operatic class at the Royal Academy of Music, where he took part in a performance of Carmen last November, when the student down for *Dancraig* failed at the last moment, as well as a violinist. It would be difficult to find a man of more experience and better fitted for the position of leader of the orchestra at the Royal Italian Opera.

Sir Alexander Mackenzie will complete his Scottish Fantasia during his holiday at Malvern, and M. Paderewski will probably introduce it at his recital in October in St. James' Hall.

The Church Sunday School Choir Festival took place on the 20th inst. at the Crystal Palace. There were 5,000 voices in the choir, nearly 100 schools being represented, including Woolwich, Greenwich, Deptford, Peckham, Walworth, Camberwell, Bermondsey, Rotherhithe, Windsor, Datchet, Fulham, Holloway, Stepney, Marylebone, Haggerston, Poplar and Whitechapel. The union has for its president the Hon. E. P. Thesiger, while among the vice-presidents are Sir John Stainer, Sir Joseph Barnby, the Rev. Canon Barker and Prof. J. F. Bridge. It was formed in 1880 for the advancement of music in the Sunday schools, and the result is very satisfactory. The program was a good one, and was given under Mr. George Hare and Mr. H. A. McLaren; Mr. F. W. Belchamber, organist.

Mme. Christine Nilsson is visiting Sweden, where she has been very heartily received by the people of her native land. We learn from the *Daily Chronicle* that the great prima donna has always had a special affection for her birthplace, and with almost the first money she saved from her earnings in England she purchased the farm Sjöaböl, where she first saw the light. Her parents, very poor people, then being dead, she presented the land to her eldest brother, whose son, now about to be married, will in due time inherit the property.

The charming "at home" given by Mrs. Sara Hershey Eddy, the well-known Chicago vocal teacher and wife of the organist Mr. Clarence Eddy, at her London apartments in Baker street, on Friday, July 19, was a very interesting gathering of musicians and lovers of music. Among those who took part in the impromptu program were Mrs. Vanderveer Green, Mrs. Katherine Fisk, Miss Rose Ettlinger, Miss Margaret Goetz, Miss Kathryn Meeker, Miss Helen Buckley, Miss Rita Lorton, Miss Randegger, Mr. George Ellsworth Holmes, Mr. Ffrangcon-Davies, and Mr. Whitney Mockridge. Among those present were Mr. and Mrs. Alfred Blume, Signor and Mme. Arditi, Mr. Randegger, Mr. Arthur Foote, Miss Regina de Sales, Mr. and Mrs. Clarence Lucas, Mr. Gerrit Smith, the Misses Suro and Mrs. Suro, Mme. Medora Henson, Mme. Clara Poole-King and Mr. King, Miss Ellen Beach Yaw, Mrs. Buckley, Mrs. Krum, Miss Hellerin, Mrs. F. A. Bowen, Miss Bowen, Mr. Bowen, Miss Belle Brewster, Miss Nony Williams, Miss Winifred Nightingale, Miss Stewart, Mrs. Zossenheim, Mr. Franklin Fisk and others.

The fellowship diplomas gained at the fifty-fourth examination of the Royal College of Organists were distributed recently by Sir A. Mackenzie, who expressed his satisfaction at the great improvements shown by the students. He paid a feeling tribute to the late Mr. Carrodus and the late Mr. Hodge, organist of the Albert Hall. There were 117 entries, including six ladies. Three of the latter and twenty-eight of the former were successful.

Mr. Plunket Greene will leave early in January for his fourth American concert tour.

Signor Mascagni received a very hearty welcome on his return to Leghorn, which is very proud of being the birthplace of a composer who has achieved fame so rapidly.

There has been a wordy war at Brighton on the subject of Sunday music. It appears the Brighton Town Council refused to grant permission for the performances of a band on Sunday afternoon in connection with the annual gathering of the Foresters' High Court. There was an appeal against this verdict, and the result was a victory for the Foresters, the council's decision being overruled by nineteen votes to ten. One argument brought forward in favor of the band was the fact that Her Majesty regularly commanded performances on Sunday afternoons at Windsor.

Mr. Edward Lloyd and Frau Moran-Olden will be the principals in the performances of Händel's Hercules and Deborah at Mayence on the 31st ult. The version used will be that of Dr. Chrysander, and without any additional accompaniments. This will be Mr. Lloyd's German debut.

Mlle. Rosa Olitzka has been engaged by Messrs. Abbey & Grau for opera in America this coming season.

M. Yaaye, the violinist, will appear as a conductor at Brussels this autumn.

Mr. Frye Parker has been appointed leader of the orchestra at the coming promenade concerts in Queen's Hall, and Mr. H. Lane Wilson, accompanist.

A Wagner Festival of two months' duration is announced for Munich in August and September, the works being the same each month. On the 3rd inst., Die Feen; the 8th, Rienzi; the 11th, Flying Dutchman; the 13th, Tannhäuser; the 15th, Lohengrin; the 17th, Rheingold; the 18th, Die Walküre; the 20th, Siegfried; the 23d, Die Götterdämmerung; the 25th, Tristan; the 27th, Die Meistersinger. On August 29 there will be an extra performance of Tristan

and Isolde and on September 1 of Die Meistersinger, under the conductorship of Herr Levi.

At the forthcoming promenade concerts, that open in Queen's Hall on August 10, the vocalists already engaged include Mme. Duma, Mme. Amy Sherwin, Miss Regina de Sales, Miss Anna Fuller, Mme. Alice Gomez, Miss Winifred Ludlam, Mme. Belle Cole, Mrs. Vanderveer Green, Miss Ada Crossley, Mme. Marian McKenzie, Miss Kirkby Lunn, Messrs. Iver McKay, W. H. Stephens, Lloyd Chandos, Jack Robertson, Watkin-Mills, William Ludwig, W. A. Peterkin and Ffrangcon-Davies. An excellent band of fifty pieces has been selected, led by Mr. Frye W. Parker. Mr. H. Lane Wilson will be the accompanist and Mr. Henry J. Wood acts as musical director and conductor.

Among the Americans in town this week, in addition to those already reported, were Mr. Robert J. Winterbottom, the Brooklyn organist; Mr. Henry T. Finck, of the New York *Evening Post*, and Mrs. Finck; Miss Goetz, the contralto; Miss Meeker, who is studying with Blume; Miss Chadwick and several others from Chicago; Mr. Henry Waller, the New York composer.

Madame Emma Romeldi, has just signed a contract of two years, with the privilege of the third, with the Carl Rosa Opera Company which opens at Dublin August 19. Madame Romeldi was accepted by the committee of the opera after a trial of a few moments only. She will appear only in leading rôles.

The Musical Exchange gave the last "at home" of their season at their spacious rooms in George street, Hanover square. A large number of the members were present, many of whom contributed to the program. The numbers were interspersed with conversation, and an excellent feeling seemed to exist. Altogether the Musical Exchange is to be congratulated upon terminating its first year in so successful a manner. Indeed the growth and the demand for just such an institution has been so pronounced that Mr. Percy Notcutt has found it necessary to make arrangements for taking larger premises and to thereby extend their usefulness.

The Queen has presented Sir Augustus Harris with a handsome gold and silver centre table ornament, most beautifully engraved and ornamented. This is the fourth present Her Majesty has given him in recognition of his endeavors to present to her from time to time all the operas of his repertoire. The first was a beautiful cigarette case, in 1893, the second was a silver inkstand and the third her own picture with personal inscription, both in 1894.

The *Daily Chronicle* gives a brief notice of Mr. Philip Phillips, the Singing Pilgrim, whose death was recently announced. He had an exquisite voice, and earned his name through being a pioneer of singing as an accompaniment to evangelistic addresses. Mr. Phillips was an admirable speaker as well as singer, and wherever he went he was sure of an appreciative reception in the United States or in Great Britain. His son, who accompanied him on his last tour in England, was also a fine singer, and his sudden death two or three years ago was a blow from which Mr. Phillips never recovered. Both father and son were delightful companions, as many who entertained them can testify, and after their exertions in public they were always ready to give pleasure also in private. Mr. Phillips had been in poor health for some months, and the end came peacefully at the house of a friend in Delaware, Ohio.

Sir Augustus Harris, with his proverbial thought for the future, is now negotiating with his leading artists at Covent Garden for a five years' contract, so as to give more uniformity to his seasons, and to avoid the necessity of making an annual arrangement. It is learned that his present season at Covent Garden was the most successful he has yet had, and the best test of success is in the fact that his subscribers have nearly all secured their boxes for next season, without any definite announcements from him as to what artists he will have, or what works will be given. This is certainly a very important matter, as it shows that opera is now recognized as on a practical basis, and there is ample support to secure its continuance on the same scale as heretofore, under the present management.

Since Sir Augustus Harris took up his line of work, each season has been an advance upon the previous one. He refrains from giving any definite promises as to next year, but he assures his patrons he will continue the same policy and try to make it better than any of its predecessors. He has in contemplation several important features which will prove attractive. Next season's opera will be given at Covent Garden, as he holds the lease for that house until March, 1897. He is contemplating organizing a company for the purchase of the theatre. Its present lease runs for fifty years, and as he can show that it is making a profit, and can be bought on advantageous terms, the probabilities are that before long this famous opera house will be under his direct control.

Other Americans we might mention are the two brothers Schuecker, the harpists, who are on their way to Vienna for a few weeks; Mr. C. A. Ellis, the Boston manager.

M. Le Roy, the uncle of Nikita, is here from Paris this week.

Mme. Belle Cole is expected back from her American trip on July 29.

Signor Lardelli, the Australian composer, is here with



some of his compositions, and probably one of our leading publishers will take up a comic opera of his that is certainly very good. His songs and piano pieces are well known here.

Nikita has just won her lawsuit against the Moscow impresario Duchene, who refused to recognize a contract. The judgment was for 1,100 rubles, with interest and costs.

#### The Mainz Festival.

The Händel Festival at Mainz, to which musicians gathered from all parts, began on last Sunday evening. The Empress Frederick, who it is stated is the chief instigator of the festival, attended the performance with the Grand Duke of Hesse. The works chosen were Deborah and Hercules, neither of which have previously been given in Germany, and the great point about the performance was that they were given as nearly as possible in accordance with Händel's directions, under the guidance of the great authority on this composer, Dr. Chrysander. The orchestra, was formed entirely of strings, oboes, trumpets, bassoons, horns, organ and piano, and the music lost nothing in sublimity and grandeur by these restrictions. Miss Huhn, of Dresden (contralto), and Professor Meschaert, of Amsterdam (baritone), both sang magnificently, and the whole performance was of a very high standard.

On Monday the principal feature of interest to Englishmen was the German debut of Mr. Edward Lloyd in Hercules. The English tenor was very well received, and nothing but praise of his beautiful voice was heard on all sides. Mme. Herzog, of Berlin, was very successful as Iole, and the principal artists at the close of the first part were presented to the Empress Frederick and the Grand Duke. The conductor was Mr. Fritz Volbach. The streets of Mainz were decorated for the occasion, and large crowds gathered at each performance, the enthusiasm being no doubt in a measure due to the interest shown by the Empress.

#### Patti at Craig-y-Nos Castle.

Madame Patti's entertainments at her beautiful home in Wales are now so famous that her admirers are always looking for new features, which are sure to be good, as the diva is bound to pass judgment upon them before they are seen by her guests. She produced on Monday night a dumb show piece entitled Mirka the Enchantress. She played the titular character herself, which necessitated her appearing in the title rôle of actress, dancer and vocalist. The well-known Parisian music critic, M. Georges Boyer, who was one of the party at the castle, according to the *Daily News*, gives a long and interesting account of the new piece.

Mirka, a Bohemian girl, is beloved by Carlomir, and, despite her mother, Hedwidge, and the rival, Zug, she is to be united to the man of her choice. It is during the Bohemian betrothal festivities that Mme. Patti dances a national dance, and, as we may readily believe, quite charms her audience. While an old man is uttering the benediction upon the young couple news arrives that Bohemia has been invaded by the Croats. This forms the first finale, which is said to be of a highly dramatic character. In the second act there is an orgie in the Croatian camp, Mirka and her little sister Frida are insulted by the chief, and Carlomir smacks the insolent man's face. The culprit is condemned to be shot, and Mirka herself contemplates suicide, when a better idea strikes her, and instead she sings to the soldiers an air by M. André Pollonais.

Were the vocalist any other than Madame Patti the cynic might perhaps smile when the Croats condemn the prisoner to marry the songstress, they themselves departing hurriedly for their native land. But in the Craig-y-Nos play the dénouement is put more poetically. Mirka is acclaimed like another Orpheus, the life of her lover is given her for reward, and the invaders (perhaps Home, Sweet Home was once more the encore piece) quit their Bohemian conquests and return to Croatia. Several of the guests at Craig-y-Nos, including the sisters Marianne and Clara Eissler, together with an orchestra, under Mr. Huley, took part in the performance.

Among the prize winners at the Royal Academy of Music was Miss Clara Williams, from Minneapolis. She was induced to come to London to study by Mr. John Thomas, the famous harpist, whose acquaintance she made at the World's Fair at Chicago. Speaking of the matter she says: "Mr. Thomas, hearing me sing, advised me to study in London, and fortunately I was placed under Signor Randegger, who is considered the best master there and is a great favorite with Americans. He has always been most kind and interested, and I feel that my success is entirely due to him. Wednesday concluded my second year, and I was awarded my silver medals for singing and sight reading and a bronze one for harmony. The latter I prize very highly, as it is most difficult to win. After spending a few weeks at home I shall return for the autumn term." Miss Williams' case is only one of many that have come to our notice of American students winning honors in London.

FRANK V. ATWATER.

### American Aristocracy.

By VICTOR MAUREL.

**A**FTER telling very pleasant things about our girls—which were published in the *Sun* the other day—the famous baritone, Victor Maurel, proceeded to describe what he calls "The American Aristocracy."

"New York," he said, "has grown less rapidly, but more surely, than the other cities, and its progress gives a more exact idea of the real development of the United States. If Tocqueville could see New York to-day, how great his admiration would be! It has a population of nearly 2,000,000. The people are no longer occupying themselves with building up the prestige of the state and ignoring their personal interests. An aristocracy has been formed. One may ask: 'How can an aristocracy exist among a people so young?' It requires a long time to build up reputations and to give a chance to the legends to grow round names and localities. What do four or five generations amount to? No doubt it is a very short interval of time, but so many great things occurred during the war of Independence and since the Battle of Saratoga that certain patriots gained the respect and admiration of their contemporaries; and the recollection of their great achievements is attached to their names. Consequently it is easy for their descendants to benefit from the éclat which is thrown around the old families."

"Moreover, the peculiar formation of the country furnishes another cause for the existence of an aristocracy. Before becoming an independent republic America, as everybody knows, was only an English colony; but what a great many people do not know is the peculiar character of the people who settled in that portion of North America which is called New England, formed by the States of Vermont, Maine, Massachusetts, Connecticut, Rhode Island and New Hampshire. According to certain historians the founders of those colonies, the Puritans, had a considerable influence upon the development not only of their own territory, but also of the entire country. They were not, as one might imagine, worthless adventurers who went to seek a fortune on a virgin soil—men without standing in society, without money and without scruples, people of bad reputation, obliged to quit their country, and greedy speculators. They were men who had in their own country what the ordinary colonist hopes to acquire in a new country, that is to say, wealth, comfort, and an enviable social position. They were pilgrims, as they called themselves—the pilgrims of thought. They belonged to that Puritan sect so much persecuted at that time in England that came to seek beyond the seas the liberty which they could no longer find in their native land. They expatriated themselves not merely to gain material advantages. Their aim was still higher. They dreamed of the triumph of their own doctrines and of their own ideas. They were, as has been aptly said, 'the seed of a great people that God had placed with His own hand upon a predestined land.' Any-

one might be proud of such ancestors; consequently, we see few Americans in a certain position of fortune who do not claim to be the descendants of the Pilgrims. These descendants, real or unreal, and the descendants of men who occupied high positions in politics or at the bar, have formed the nucleus of a chosen society, which in a short time became, especially in Boston, in Philadelphia and in Baltimore, a veritable aristocracy of birth.

"The riches of the country augmented with the growth of commerce and industry, and great fortunes were built up. A group of families of merchants and manufacturers, whose prosperity and expensive living surround them with a certain prestige, formed by the side of the aristocracy of birth and aristocracy of money. These two societies advanced in line, and from their union there results a superior caste having its own laws, its etiquette, its prestige and its connections with the old noble families of Europe, with which it willingly becomes allied. This aristocracy, however, is far from the possession of that haughtiness which belongs to the European aristocracy. It is forced to respect the sentiment of equality which is so manifest in the United States. This prevents it from wounding the pride of those who occupy an inferior position, and that pride is so great that the American, man or woman, can never resign himself to service. The servants are all foreigners. Their wages are very high, but the veritable American prefers to gain less rather than condescend to perform servile work."

### Albert Gerard-Thies.

**M**R. ALBERT GERARD-THIES gave a most successful song recital in Steinway Hall, London, recently, when a large audience gathered to hear this well-known tenor. There were many connoisseurs in the audience, among them being Signor Randegger, Miss Ella Russell, Mme. de Vere Sapio, Mr. Charles Lunn, Miss Anna Williams, Mrs. Emil Behnke, Lady Barnby and others. The audience was very enthusiastic over Mr. Gerard-Thies' most artistic singing, which was intensely dramatic and lyric in turns; his command of tone color and mezzo voce, as well as his intellectual interpretations, excited the admiration of all present. Mr. Gerard-Thies has no falsetto, but a pure tenor voice, and his method was highly spoken of by those eminent teachers present. The program was as follows:

- Songs—  
Wenn ich in deine Augen seh.... Schumann  
Du bist wie eine Blume.....  
Ich grölle nicht.....  
Mr. Albert Gerard-Thies.  
Solos, piano—  
Prelude..... Chopin  
Impromptu.....  
Etude.....  
Mr. Julian Pascal.  
Songs—  
Plaisir d'amour..... Martini  
Hindoo Song (Despair)..... Bemberg  
Here Below..... Duprate  
Mr. Albert Gerard-Thies.  
Solos, piano—  
Glimpses of the Fairies..... Pascal  
Si oiseau j'étais..... Henselt  
Etude..... Rubinstein  
Mr. Julian Pascal.  
New songs—  
Imogene..... (MS.) Sawyer, of New York  
Ask Nothing More.....  
The Kiss.....  
(Written for and dedicated to Mr. Gerard-Thies.)  
Still wie die nacht..... Bohm  
Mr. Albert Gerard-Thies.

The best items were the Schumann group and Plaisir d'Amour and Frank Sawyer's Imogene. This last named musically realistic song certainly deserves to take high rank among contemporary songs of its class.

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BOSTON, Mass., August 4, 1893.

IN the Englishing of Champfleury's pamphlet on Wagner published in THE MUSICAL COURIER of July 31 is this sentence: "If Wagner is attached to the great German school of Mozart and Wagner, it is by the simplicity of his instrumentation." For "Mozart and Wagner," read "Mozart and Beethoven."

There are stories afloat concerning the possibility of a new conductor for the Boston Symphony Orchestra. Some gossipers go so far as to say that Mr. Higginson visited Europe in the summer in search of a successor to Mr. Paur. So, too, there are stories about the nature of Mr. Paur's contract.

According to some, who say they know, the present contract is an extraordinary one. By it Mr. Paur was engaged for five years at a yearly salary of \$10,000. At the expiration of the term he is to have the option of renewal. If, like "Barkis," he is still willing, and the management is unwilling, Mr. Paur is to receive \$10,000 as a salve to irritated self esteem. If the management wishes to break the contract before the expiration of the five years, Mr. Paur is to receive the whole of the salary for the remaining term besides the \$10,000. That is to say, as he has already been here two years it would cost the management \$40,000 to put a man securely in Mr. Paur's place.

This story seems to me incredible. I do not know Mr. Paur, so I have never had the pleasure of conversing with him on this and kindred subjects. It seems impossible, however, that such a shrewd business man as Mr. Higginson—no matter how enamored with music he may be—would ever have signed such a jug-handled and preposterous contract.

The name of the new conductor has been mentioned. One day it is Weingartner, another day it is Richter, or it is Gericke, who is no longer connected with the Viennese Society. But Weingartner has just signed a contract; Richter has said repeatedly that he will not come, and I hope he will stick to his resolution; and why in the world should Gericke wish to return to a town where the climate distressed him sorely. Of one thing you may be sure, no names have been mentioned save those of Germans. There has been no thought of France, or Italy, or Russia, or Scandinavia, or Belgium, or Holland, or Spain, or even the United States as a possible country of the desired conductor.

The news of Mr. Paur's withdrawal, spontaneous or enforced, would be received undoubtedly with equanimity by the orchestra, nearly all the local composers and the majority of the Symphony audience. I am sure about the equanimity of orchestra and composers; and although the audience in bulk is kindly disposed toward the present conductor and respects certain estimable qualities of the man, yet we must take into account the constant desire to become acquainted with something or somebody new. The methods of Mr. Paur are known to all. His good points, his weaknesses, are now familiar. I do not believe that if he even appeared on a Saturday night in a Tuxedo coat there would be a noticeable stir or commotion in the audience. He has already worn his hair long and short and in a medium way. In fact I do not see how he can attract attention at this late

day unless it should occur to him to introduce orchestral works of freshness and worth.

Next October will in all likelihood see Mr. Paur at the old stand, drawing Beethoven and Brahms from the wood for the benefit of the old customers. The same old tunes will give the same enjoyment; there will be exhibitions of the same well-bred and moderate rapture, and there will be the same questions, "Why was Miss Blank invited to sing?" and "Why did they let Mr. Boanerges play?"

Sometimes Mr. Paur reminds one of a well fed family horse, warranted sound and kind, who draws safely his load through the musical streets or meadows and looks steadily ahead, thoughtful of duty done and consequent oats and hay. You have seen such horses with carry-alls hitched to them, with asparagus boughs in their harness to keep off the flies as they stand in front of the store, on Sunday in the horse-shed near the steepled meeting-house. Don't think for a moment that I insinuate the presence of flies on Mr. Paur. Perish the thought!

After all I am not sure that such a good, patient nag—I believe the irreverent use of the word "plug"—is not to be preferred to your high stepping, prancing, foaming thoroughbred, who takes the bit in his teeth and respects not the traveled road, fears not stumps or fences, and smashes buggy and human collarbones for his own glory. He may snort and paw the air, and his neck may be clothed with thunder instead of asparagus boughs, and he may say among the trumpets "Ha, Ha!" but I think it's safer to drive behind old Dobbin, and work the whip gently so that flies will not settle and annoy. And, above all, spare him the gadfly of criticism! Let the band play the three familiar overtures by Weber, the three familiar symphonies by Mozart, and the overture to La Dame Blanche as a novelty; let Miss Blank or Mrs. Ampersand sing for the twenty-fifth time at these concerts any familiar aria; let Mr. Boanerges give his impassioned performance of the concerto in D minor by Rubinstein, or Mr. Trocken his scholarly interpretation of the Emperor concerto; and so let us all jog along together, comfortably and safely.

Besides, you must remember that, as one of my colleagues strenuously insists, these symphony concerts are educational. If they did not educate they would have no real reason for existing. And in sound education, let the brilliant, the dazzling, the magnetic, the hypnotic, the meteoric, the Vesuvian conductors stand off, far distant.

Here are the familiar lines of Paul Verlaine:

Le soir tombait, un soir équivoque d'automne:  
Les belles, se pendant rêveuses à nos bras,  
Dirent alors des mots d'apécieux, tout bas,  
Que notre âme, depuis ce temps, tremble et s'étonne.

And as autumn is to Verlaine so is spring to Emerson:

The April winds are magical,  
And thrill our tuneless frames;  
The garden walks are passion  
To bachelors and dames.

Here you have as in a nutshell the difference between Paris and Concord, and yet there is the same human feeling. As a Concord April is to a French autumn, so is Mr. Emerson to Verlaine. "To bachelors and dames!" But where did Emerson get that word "passional?"

A wonderful man this same Emerson. Did you know that he saw in prophetic vision the operetta by Messrs. Browne and Thompson?

The Sphinx is drowsy,  
Her wings are furled;  
Her ear is heavy,  
She broods on the world.

This reminds me that you will soon have the pleasure of seeing Kismet.

The program now tells the people of Boston, "New York wants us."

A "new edition" of Kismet was presented at the Tremont Friday night. Mr. Roy Martin, of the Boston Journal, spoke of it as follows:

The announcement by the summer management of the Tremont Theatre of a new edition of Kismet drew a large audience to that

house last night, and this announcement was responsible for far more bewilderment than the plot of the piece. Kismet may have been remodeled, but if it was the result was far from being apparent. There was the same old neglect or ignorance of all principles of dramatic and operatic construction; the same old weak voiced chorus, who could only be heard when howling; the same old drags and diversions in the story; the same old disregard of art and originality by the composer and of time and spirit by the orchestra. Carroll alone, among the men, deserved commendation, and Lissie Mac-nichol was the only person on the stage who could sing. The ensembles and finales of the chorus were as mixed up as the plot, and as unintelligible as the dialogue. Carroll's cleverness as a comedian could not redeem his weakness as a librettist or his failure as a remodeler. On the whole, the only change was in the announced time that Kismet has to run in town, for which change there can be no regrets.

It was at this same performance that "beautiful Roman gold vinaigrettes" were distributed as souvenirs.

Who was the German that said long ago "When I hear the song of a clarinet, it seems to me that I am twelve years old, that it is spring, and that I am eating slices of bread and butter."

There are comic operas that remind me, as to plot, of that wonderful drama, Le Secret des Cavaliers, once played at the Ambigu Comique. A prologue introduced the famous knights. There is pillage, there is massacre, there is arson, and they cover the abduction of a child and the assassination of a noble dame; but the Cavaliers find plenty of time to whisper in each other's ear the horrible secret mentioned on the program. No one in the audience hears it; it is to be revealed by the action, certainly in the epilogue.

In the first act the Cavaliers, disguised as gypsies, are at court; hidden behind window curtains they overhear the intrigues of courtiers and the plot to dethrone the king for the benefit of an ambitious regent.

Second act. Sneak music. The Cavaliers, deep in thought, wrapped in long cloaks, descend a mountain to the sound of a horn borne by one in a shoulder belt. The Captain sings of the severe weather, the hardships of the seasons, the barrenness of the caves which they are forced to share with savage beasts.

"Pourquoi?" he asks on a fermata.

They all reply in unison: "C'est le secret des Cavaliers!"

At the third couplet, the play-actor, leaning on the shoulders of a peasant and his companion, leads them toward the prompter's den, and while the muted violins and 'cellos imitate a pitiable groaning he sings of the horrors of civil war, the throne upset, the people flying from their peaceful dwellings.

"Pourquoi?" he again asks.

And then the Cavaliers approach from the very back of the stage to the footlights—a mise en scène formerly greatly admired—and they murmur in peasant ears:

"C'est le secret des Cavaliers!"

The Cavaliers assist in the final scene at the coronation of the king. They are dressed in apricot satin, embroidered magnificently, and they attend the wedding of the prince and the young maiden seen by him in dreams.

But no man ever discovered the secret. I doubt if the talented author himself knew it.

Wonderful, indeed, is the English language! As Walt Whitman said in that great preface to the 1855 edition of Leaves of Grass, "It is the speech of the proud and melancholy races and of all who aspire."

For instance. Why is the species of woman that is so easily found invariably described as "lost?"

And why is a loose woman so often tight?

Olivette was given at the Castle Square last week. The Boston newspapers of the 25th ult. devoted considerable space to rhapsodical descriptions of the beauty and the art of Miss Tillie Salinger, the new "prima donna" of the company.

It appears that Miss Salinger was born in Melbourne.

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Her family is musical. Her father formed a family opera company. There was Mr. Salinger père and Mrs. Salinger mère and the young daughters and the son and heir. "The company did not sing in Australia," where the members were known. "It sailed for India and began there an operatic career which has no parallel in the English settlements in that part of the world. They toured India for two years, playing in Bombay, Madras, and no doubt in Poonah and Seringapatam. "The artists were favored by the patronage of the most exclusive classes in the colonies." That means of course that they appeared before audiences composed entirely of Brahmins. But it was at Singapore, or thereabouts, that Miss Salinger received an "ovation."

Although Miss Salinger "had worked to a position which many an American or French prima donna might envy," she "bought a ticket"—prosaic fact!—for "the land of the free," arriving there or thereabouts in November 1890. Mr. Krelling, "manager of the Tivoli Theatre, the greatest music house in the Golden Gate city," heard her sing Dear Heart, and "her voice, manner and beauty captured him." He made a contract with her. She sang for the first time at the Tivoli, December 8, 1890, and sang there "uninterruptedly" until June 1, 1895.

I was curious to hear and see Miss Salinger, but—Mr. William Wolff was in the cast. Did you ever see Mr. Wolff? He is an industrious, energetic man, who sings as though the beautiful Castle Square Theatre were a boiler factory and he wished to maintain the superiority of the human voice. I am told that as a comedian he is excruciatingly funny. On the occasions that I have felt perceptibly his presence, his art did not appeal to me. He knocked me down, sat on my chest, boxed my right ear, roared a gag into it—I wished the gag firmly in his mouth—then walked with his knees on my abdomen, and in the full blaze of the limelight, exclaimed "There, that's funny, ain't it?"

So I did not go to Olivette, although I longed to hear and see Miss Salinger.

But Mr. Jay Benton, the well-known and well equipped Boston correspondent of the New York Mirror, sat in my seat, and what he thought of Miss Salinger appeared in the Boston Journal of the 30th: "Miss Salinger has been too emphatically 'boomed' to come up to the promises of her managers. She is a pretty woman and an actress of good presence, but her voice is equalled by many in the chorus at the Castle Square. It is worn, apparently from overwork, and when she forces her tones the shrillness is unpleasant. Her voice was heard to disadvantage, as she sang so many numbers with Miss Eissing, whose tones were always pure and true. Her acting does not call for comment."

Apropos of Miss Eissing, the following paragraph appeared in the Transcript of August 2:

Louise Eissing closes her engagement at the Castle Square Theatre to-morrow night, when Olivette has its last performance. During the thirteen weeks of the opera season up to date she has appeared in the prima donna soprano part of as many different operas, and has acquitted herself with credit in every one. Her greatest successes have been Zerlina in Fra Diavolo, Arline in The Bohemian Girl, Giorle-Giorle, Boccaccio and Olivette. She leaves Boston with the best wishes of a host of friends and an established Boston reputation of exceptional ability in comic opera.

Miss Salinger appears to-morrow night at the Castle Square as the Grand Duchess in Offenbach's opéra bouffe.

But Mr. Wolff will also be there as General Boum.

Lord, what robustuous and stentorian possibilities!

The cast will be as follows: *Duchess*, Miss Tillie Salinger; *Wanda*, Miss Edith Mason; *Boum*, Mr. William Wolff; *Puck*, Mr. Arthur Wooley; *Grog*, Mr. Charles Scribner; *Nepomuc*, Mr. Richard Jones; *Paul*, Miss Hatie Ladd; *Fritz*, Mr. Thomas Persse. PHILIP HALE.

#### Boston Music Notes.

AUGUST 3, 1895.

Marie Barnard, who sang with such marked success at Manhattan Beach this season with Sousa's Band, is "summering" at Newport, where she has been singing in a num-

ber of musicals. On August 20 with a party of friends she will sail for Paris to study with M. Bouhy. In January she will return to this country in time to accompany the Sousa Band as their prima donna on their Western tour of five months. During this tour they will go as far West as California, which is Mrs. Barnard's native State.

Miss Caroline Gardner Clarke has been making a fine success at Round Lake in the Music Festival during the past week. All the Troy and Albany papers speak in the most flattering way of Miss Clarke and agree that "no other soprano has given such satisfaction in Round Lake." After her singing of the difficult aria from Queen of Sheba the applause was so great that she was obliged to respond with an encore. Miss Clarke also sang the soprano part of Jules Jordan's ballad, Barbara Freitchie. Mr. Emil Mollenhauer played the violin obligato accompaniment for the Angel's Serenade, by Braga, which Miss Clarke sang at the opening concert.

Mr. Eugene Gruenberg is just starting on his summer vacation, which he will spend at the Asquam View House, Holderness, N. H. This will not be an idle holiday by any means, for Mr. Gruenberg intends to finish his book Theory of the Violin Technique, upon which he has been working for several years. His Guide for the Violinist is in print now and will be published in the fall by Schirmer. This is a practical handbook which contains suggestions for students and teachers, as well as a Graded Course.

Among the engagements booked by Mr. S. Kronberg, of Kansas City, for the Auditorium in that place are Melba for November 23, and the German Opera for January 20 and 21.

The Oliver Ditson Company is having a great demand this week for The Hills of God, by George B. Nevin, which was sung for the first time in public last Sunday at Point of Pines. Even Mr. John C. Haynes sent to town for a copy.

The Gardner Boat Club, Gardner, Mass., gave a musical entertainment at its boat club house on Wednesday.

The Royal Academy of Music at Munich, at its recent examinations for the last school year, awarded to J. Wallace Goodrich, of Newton, its first prize of a silver medal for excellence in composition and organ work, after a single year's study at the school. The *Neueste Nachrichten*, of Munich, thus refers to his part in the closing concert: "The program opened with an Ave Maria for mixed chorus and orchestra by J. Wallace Goodrich (of Rheinberger's class), under the leadership of the composer, who conducted his work with a firm hand and in intelligent form. The sentiment of the beautiful text (from Scheffel's Aventure) is very melodiously treated and with skillful instrumentation. The choral part was well sustained (Hieber's second and third classes), and particularly effective was the singing of Sempiterni Fons Amoris by an invisible choir of women, with organ accompaniment. The composer received hearty applause for his graceful work. \* \* \* Mr. Goodrich directed the difficult concerto (Raff's 'cello concerto in D flat) with precision and self possession."

After an absence of eleven years on an extended tour through European capitals, South and East Africa and Egypt, Mr. Edmund Braham, the extemporaneous pianist, has returned to Boston, where he proposes giving piano recitals at an early date.

The Festival Concert Company for the coming season will include the following well-known artists: Mrs. Nettie S. Bartlett, soprano; Mr. Wulf Fries, cello; Mrs. Lillian Pierce Hennegar, reader; Mr. Lester M. Bartlett, tenor; Mrs. Lida J. Low, pianist.

Bates & Bendix have just published a book of Scale Studies for the Violin, by Max Bendix, of Chicago. Mr. Theodore Bendix, of the above firm, is also a composer. The Butterfly, for the piano, being one of his latest. They have also arrangements of the favorite airs from the recent operas Westward Ho and Excelsior, Jr., arranged for the piano, as well as a lot of new songs by some of our local composers.

Mr. Charles A. Ellis recently sailed for England in response to a cablegram from Melba.

The Harvard Quartet are already booking engagements for next season.

Of great interest to the musical people of Boston is an article in the August Godey's on Arthur Foote, the com-

poser and musician. There is an excellent portrait and two pages of music written by him.

Helen Bertram has been engaged for soprano rôles with the Bostonians.

Miss Louise Horner sang at Nantasket last Sunday.

Mr. J. C. Bartlett, the well-known tenor, is at Skowhegan, Me., where he will remain until August 23, when he will go to Newport, N. H., to assist at the Newport musical festival. He will return to Boston August 26. On Wednesday, September 25, he is engaged to sing at the Worcester Festival in Massenet's Eve.

Miss Lena Little will sing for the second Sunday musicale at the Oregon House, Hull, to-night. Miss Carolyn Belcher, the young violinist, plays also. Miss Little has been spending a few days with Mrs. Gardner at Pride's Crossing.

The Popular Illustrated Concert Company, which next season will be under the direction of the Dunne Lyceum Bureau, is composed of Miss Lizzie Trinder, soprano; Mr. Alfred De Seve, violinist, and Miss Eva Bartlett Macey, reader.

Mr. Clayton Johns is on the Continent, after his visit in London.

Mr. and Mrs. Franz Kneisel and their guest, Miss Olive Mead, are now keeping house in Tengelbach, a suburb of Ischl, where they have for a neighbor Johannes Brahms. Among those who will be there later in the season are Mr. and Mrs. Emil Paur, Mr. and Mrs. Wilhelm Gericke and Mr. and Mrs. Arthur Nikisch.

Mr. N. Lothian, leader of the Boston Theatre orchestra, is summering on the shores of Winnepesaukee, near Wolfboro.

The Misses Sears, the well-known mandolin and guitar duettists, will next season be members of the Elizabeth Flower Willis Company.

Mr. Charles Landis is singing *Ralph* in the production of Pinafore at Crescent Park, R. I. He will return to Winthrop in August for a short while before starting out with the Bostonians, with whom he has been engaged to play *Sir Guy* in Robin Hood for the coming season.

One of the most attractive entertainments that will be presented by Mr. James H. Dunne, of the Dunne Lyceum Bureau, next season is the Boston Masonic Chorus, under the direction of Mr. Sidney Howe, assisted by Miss Gertrude Lovering, reader. They give a very enjoyable concert, consisting of male part-song choruses, solos and readings. The company is composed of the Apollo Male Quartet and eight selected voices from the Wyoming Lodge choir.

Miss Lizzie Trinder gave her illustrated songs with great success at the Black Rock House last Monday evening. Next Tuesday evening she will sing at the Atlantic House, Nantasket; Friday evening at Winthrop, and August 6 at Hotel Pemberton. At all of these entertainments she will be assisted by Miss C. Blanche Rice and Mr. H. Gittus Lonsdale.

Miss Marguerite Hall is at the Sunset Hill House, White Mountains.

The original Ruggles Street Church Quartet, of Boston, spent Monday and Tuesday at the Fabyan House, White Mountains, at the invitation of Mr. Daniel S. Ford, of the *Youths' Companion*, who is staying at that house. The quartet consists of the following: Herbert O. Johnson, first tenor; William T. Meek, second tenor; George H. Remele, first bass; Dr. George R. Clark, second bass.

Mr. Leon Van Vliet is winning much admiration at Jackson, N. H., for his 'cello playing.

Professor Blaisdell, of Concord, was at Wolfboro, N. H., this week, arranging with Manager Sleeper, of the Kingwood Inn and new Wolfboro Hotel, for a music festival, to take place at the Brewster Town Hall during the second week in September. It is the intention of those interested in this place to attract if possible the New Hampshire Music Teachers' Association to Wolfboro in the future, and take the big music festival away from the The Wiers.

The music for the vesper services in Bulfinch Place Church Sunday evening will be under the direction of Mr. G. Mendall Taylor.

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## One-Act Blood Operas,

AND MR. ALICK MACLEAN'S PETRUCCIO IN PARTICULAR.

IT would be an extremely difficult question for a social philosopher to decide why the drama should in the present year of grace busy itself with the subtle delineation of character (especially of woman's character, as that, according to our dramatists, is the only thing of interest in the world), and opera, on the other hand, should confine itself to musical illustration of bloodshed. It may be said that the general tendency to realism is apparent in both forms of art; but after we have granted that this is so with respect to the foundation of both on life as it is lived, we cannot pretend that the outside realism is at all essential to the question at issue. The modern drama, while realistic outwardly, is really psychological in aim, and is to a great extent symbolical; but the one-act operas, of which we have suffered a plethora of late, do not pretend to be anything but brutally realistic. The aims of drama and opera are therefore quite divergent. It was Mascagni who started this one-act blood opera, but, in comparison with *Cavalleria Rusticana*, the later works are infinitely more brutal. In the sad history of *Santuzza* we really have something approaching tragedy; for the heroine, in a fit of jealous rage, is actually the cause of her unfaithful lover's death—that is tragic. In *Pagliacci*, too, there is much of tragedy, though not essentially so strong as that of *Cavalleria Rusticana*. But in Mascagni's *La Navarraise* we had no tragedy worthy of the name, only bloodshed and gunpowder smoke. And now in Mr. Alick Maclean's *Petruccio*, produced last Saturday at Covent Garden, we have another example of the Italian realistic blood opera.

It is perhaps only natural that a young composer entering into a competition for a one-act opera should think that no better guide to success could be taken than Mascagni, but it would have been as well if he had paused before choosing a semi-Italian subject, and had remembered that there were many factors besides the realism of *Cavalleria Rusticana* that went to make that opera such a success. To begin with, it was a comparatively new form of art at the time it was produced; in the second place, the story is very compact and inevitable in its development, and also fulfills the law of real tragedy that the catastrophe should be brought about by the character of the dramatis personæ and not through more or less adventitious circumstances; and, in the third place, the music is full of that local color which no one ignorant of the ways and temperaments of Italians could possibly imitate. To Mascagni himself the kind of life was as familiar as the At homes of Kensington probably are to Mr. Maclean. We do not mean to say that an author or composer should never draw on his imagination, and should only describe that kind of life which it is his fate to live, but in analyzing the success of *Cavalleria Rusticana* it is to be seen that the sincerity of the local color, due to the composer's knowledge of the life he was describing, is not the least important factor of the immediate popularity of the work. If young British composers will write these brutal one-act blood operas they would have more chance of emulating Mascagni's success if they confined themselves to a simple story of British jealousy and murder—there are a good many of them about. It is quite true that Mr. Maclean has been singularly successful in obtaining an Italian local color, but the realistic description of Italian life and Italian character does not come easily to a Briton, and certainly does not make up for sincerity. Besides this, the story of *Petruccio* is not very moving or convincing, because such tragedy as it possesses is not the real point of the plot, and is more or less a circumstance which happened and might have been prevented.

The scene is laid in Mexico, where an Italian woman,

who has had misfortunes in her native land, has emigrated with her son *Giovanni*, and her daughter, *Elvira*—there is also a little boy, *Mario*, but as he has nothing to do with the plot we will leave him out, as the author ought to have done. Before the family had left its native land, *Elvira* had fallen in love with a certain *Rubino*, and had promptly run away with him. *Elvira's* father objected to this, why we are not told, and followed the lovers. Of course when the irate parent came up with him there was a pretty little scene, and in a struggle that ensued *Rubino* accidentally and quite unintentionally killed *Elvira's* father. We are laconically told that the brother, "*Giovanni*, swore to avenge his father's death, and the lovers were parted for ever." All this, of course, takes place before the opera begins, and this is really one of the great weaknesses of the book, although it is necessary, since the work had to be in one act.

As a matter of fact the story would have made a good libretto for a three-act opera. You could have placed it in Corsica, where the vendetta still flourishes, and you could have made *Rubino* and *Elvira* fall in love with each other though belonging to families between which there was a never-ending vendetta—a Romeo and Juliet kind of situation. The first act could be given up to the unfolding of the story and to a stolen interview between the two lovers; the second to the discovery by the father and his unintentional death at the hands of *Rubino*, and *Giovanni's* oath of vengeance—an effective tableau; and the third to the fulfillment of the oath. It will be seen that even here the third act, which is all of the story one gets in *Petruccio*, is the weakest of the three, and to be effective you would somehow or other have to make the final tragedy happen through *Elvira's* fault. At any rate the most tragic part of the story of *Petruccio* is that which takes place before the rise of the curtain; the parting of the two lovers through the accidental death of the father, and it would have been better had Mr. Maclean dealt with this instead of the development of the catastrophe, which does not interest us in itself.

In the actual libretto of *Petruccio* this story of the fulfillment of an oath is padded out with several extraneous circumstances which have really nothing to do with the matter. *Elvira* has been persuaded to marry *Petruccio*, a wealthy creole, and we are introduced to her on the return of the pair from their honeymoon. It is evident that *Elvira* still loves *Rubino*, and she only married the creole for the sake of her mother and brother. This is a separate little tragedy that really has nothing to do with the main plot, but is supposed, we presume, to make an appeal for sympathy. While *Petruccio* is away for a few minutes, the former lover, *Rubino*, promptly appears, having apparently only just arrived all the way from Italy.

In a realistic drama his coming is unaccountable, especially as *Elvira*, like most Italian peasants, probably could not write a word. Still *Rubino* comes and straightway a passionate love duet is begun, in which he endeavors to persuade *Elvira* to fly with him—somewhere, not stated, though Mexico is hardly a comfortable country to travel in at a minute's notice; but we suppose the steamer was waiting round the corner. *Rubino* departs, for stage purposes, but comes back again and renews the love duet. *Elvira* tells him she is still in love, but will not "fly." To cut the story short, *Giovanni* at length appears, and, recognizing *Rubino*, incontinently stabs him, no resistance being offered. Thereupon *Elvira*, with a "little moan," falters and falls down. We suppose the evidence of the mother, who exclaims "Dear God! she is dead!" must be taken as conclusive, though otherwise we should have thought that *Elvira* had only fainted. We do not believe in that kind of death, as one of Ibsen's characters says, "People don't do such things." If *Elvira* had to die why could not she have seized the dagger which killed her lover and so have ended all? But for tragedy's sake she ought not to have

died at all, and only a young librettist, to whom actual death seems more bitter than death in life, would have killed her. You see we are left no one to sympathize with, except, perhaps, the mother, for *Petruccio* is the merest puppet, and we also feel we are a little balked of blood; someone else ought to have been killed, *Giovanni* or *Petruccio*, for instance—really, two deaths, and only one of them violent, are rather meagre for a blood opera. We are supposed to sympathize with *Petruccio*, but really we cannot, even though he is given a sentimental poem to sing about his little bride. The idea of making one of the characters begin the opera by telling us what he has suffered is excessively clumsy, and in the present case entirely unnecessary.

And so is the absurd vision of *Elvira* which *Rubino* is supposed to see, and we can hardly think of a poorer excuse for an intermezzo. The author has told the story with straightforwardness and with considerable dramatic feeling, but we cannot say much more. The whole thing moves along swiftly and yet at no time is a hurried effect produced, but the characters and the story have a very distant interest for the spectator. *Petruccio* himself is a well meaning bore; *Rubino* only the embodiment of an animal passion; *Elvira*, with her scruples, hails from Kensington and not from Italy; and *Giovanni's* insane desire for vengeance may be true enough to Italian nature, but we see so little of him that he only exists as a *deus ex machina* that brings about the catastrophe, and does not interest us in the slightest. In fact we are not interested in any of them.

We have spoken at such length of the libretto, because in these one act operas music has no time to develop and must necessarily be the humble handmaiden of drama. To Mr. Maclean's reverence for Mascagni we have already referred, and we wish we could say he has the originality of the composer of *Cavalleria Rusticana*, but really he has not. Mr. Maclean writes with dramatic feeling, but his score is so loose a piece of work that it might have been a positive advantage if he had been even a little "academic." It should be placed to his credit that he has produced an Italian character in his music, so that it might almost have been written by an Italian—if that is any praise; and if it is true there are occasional weaknesses in his work, it is not so much in the main dramatic effects as in certain passages, doubtless the result of the composer's comparative inexperience. There are no songs or specially beautiful parts to mention, but an indulgent person peradventure may find plenty that is mildly agreeable in the music of *Petruccio*, especially if he admires the unsubtle sentiment of the Italian school.

We confess we expected rather more talent to be shown, at any rate in the originality of the melodies, but certainly Mr. Maclean shows an aptitude for composition that may develop into something distinguished in the end. On the evidence of *Petruccio* alone we cannot say more than that; but a good deal of allowance ought, perhaps, to be made on the score of the quickness with which the work was composed. We say "perhaps," but we are not quite certain on the point; for even under the conditions in which the work was written we might demand more originality from the composer, otherwise excusing him on the ground of workmanship. At any rate, Mr. Alick Maclean is very young, and he has shown sufficient aptitude for dramatic music to make any further work from his pen of some interest. Only in future he had better eschew the Italian one act blood opera, as we are convinced it is not a type of story fitted for musical illustration.—*Musical Standard*.

**Dr. Ziegfeld.**—Dr. Florence Ziegfeld, head of the Chicago Musical College, left Bremen on the steamer Lahn on July 30 on his return home. He has been in Europe about six weeks, taking the waters at Carlsbad. Dr. Ziegfeld returns in time to supervise the annual examinations at his college.

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## Calvé Speaks.

LONDON, July 27, 1906.

BEFORE going any further THE MUSICAL COURIER, after an interview with Mme. Calvé at the Hotel Savoy yesterday, desires to state that all reports regarding her health are false, unless they say that she is absolutely well. Mme. Calvé has never enjoyed better health, and is prepared to do the best work of her life during the next years. She sings *Carmen* for the last time this season at Covent Garden on Saturday night, and then leaves for her farm in the South of France, near Toulouse.

"A great many errors have been published about me in the papers," she said, "and I will therefore tell you that I made my debut at the Theatre de la Monnaie in Brussels as *Marguerite* in 'Faust' as a substitute for an artist who suddenly became ill. I was never a pupil of the Paris Conservatoire, as has so frequently been stated. I intended to go on the dramatic stage originally, but subsequently studied under Puget and Mme. Laborde.

"And your Paris debut?"

"My debut in Paris was at the Opéra Comique, where I shall sing again in a month from now, and I originally appeared in Joncières' 'Chevalier de Jean.' I must say that I was at first considered a contralto, but at a concert in which I participated I was told that my voice was a soprano. Queer, but true."

"It is generally considered that your repertory is limited to a few operas that fit your particular genre."

"Oh, yes," said Calvé, "I am aware of that impression, and it has come to me in America; but I sing, besides *Carmen* and *La Navarraise*, *Marguerite*, and not Gounod's but Goethe's. Gounod made a lady of that peasant girl of Goethe's. I adhere to the tradition and represent her as a country girl. I also sing 'Mignon' and 'Le Cid' and a dozen or two other operas. In my last St. Petersburg engagement my greatest success was as *Ophelia* in Thomas' 'Hamlet.' In fact I consider that one of my chief and most important rôles. I hope to have an opportunity to sing it in the United States this coming season. You see, therefore, that the view taken of the extent of my repertory is altogether false, just as the estimates regarding my health are false."

"And what do you hope to sing in the United States this approaching season?"

"I think the season will open (November 18) with 'Carmen,' and 'Le Navarraise' will be produced, but I hope to be able to appear in other rôles, such as *Ophelia* and in 'Le Cid.' As I understand, there will be many novelties next season. Regarding the various sums mentioned as my salary, you asked, it is impossible to mention any? It would not be proper. Mr. Damrosch wanted me for the 'Walküre,' but I preferred the present repertory—at least this season. I shall probably go to Bayreuth next year to observe the music dramas there and learn more of them."

The father of Mme. Calvé is French; the mother Spanish.

In addition to his we may say that Mme. Calvé may appear in Boito's "Mefistofele," which is among the possibilities this season. B.

## Absolute Pitch.

By EDWARD CUTLER.

THE question why some one member of a family comes into the world gifted with the peculiar memory which enables the possessor to identify a note or a key in a moment, when other members of the same family have no vestige of the faculty in question, does not seem to excite the interest and curiosity which the subject deserves.

Transmission from ancestor to descendant seems to have nothing to do with it as far as the observation of the writer goes; and in respect of this isolation, the matter seems to resemble the somewhat analogous case of phenomenal power of calculation. But here the analogy ceases, for the innate diapason or identification of notes and key color is not accompanied, as in the case of abnormal arithmetical power, with sterility in other branches of science.

About 25 per cent., it is stated, of the pupils admitted to the Royal Academy are gifted with a sense of pitch, a statistic which implies that the quality in question is rare as compared with the whole community. The possession of the faculty in question sometimes accompanies both fertile invention and executive facility, is sometimes found in connection with one or other of these qualities alone, and sometimes without either of them in any marked degree.

The late Herr von Rubinstein told the writer that he could not conceive a highly developed musical organization side by side with a difficulty in distinguishing keys, and expressed surprise on being told that a composer like Adolph Adam, or the English glee composer, Horsley, could not distinguish between a given note and another a fourth above or below it unless a starting point were given. Moreover, many instances of living or recent musicians can be given to show how independent this kind of musical memory is of other gifts.

The mention of a few names will also show how little bearing the innate diapason has upon either executive or inventive facility, though, as above stated, the combination

is often found in the same brain. The late Sir William Cusins was gifted with an acute sense of pitch. This did not seem, however, to render his method of composition independent of the assistance of a keyed instrument when scoring, for he was perpetually trying over on the piano passages (which he had previously transcribed in score) in order to judge of their effect. It seems impossible, however, not to associate his fine sense of pitch with his well-known safety as a conductor.

On the other hand, Herr Trenkler, one of the first conductors in Saxony, is much less conspicuously endowed with a sense of pitch, yet his power of hearing with his eyes, that is to say, of judging of the effect of a written score without any resort to an instrument, was far greater than that of Sir William Cusins, and was indeed remarkable even among experienced conductors. Another case is known to the writer, of an English musician educated in Germany who holds a high position as a conductor, and, being an admirable composer, has a fine ear in the sense of being wholly independent of an instrument as an aid to transcription; yet this thoroughly fine artist is wholly unable to sound a given note unless with a starting point.

In some cases a very keen feeling of tonality is a positive disadvantage. This was the case when that eminent French contralto, Madame Richard, was singing in Meyerbeer's *Le Prophète* a year or two ago at Covent Garden. Accustomed to the French pitch, and having it thoroughly fixed in her brain, she had so much difficulty in forgetting what the notes were according to her experience, and in adapting herself to the altered diapason, that she sang horribly out of tune, or in other words too correctly from another point of view. Cases like this are not very uncommon.

But whether the possession of a fine sense of pitch is an unmixed advantage or not the practical question still arises, and it is one which the writer, after giving the subject a great deal of consideration, has never been able to solve, whether the diapason can be acquired by study. Children and babies have it in some cases independent of education, and this would lead to the impression that the quality is essentially innate or nothing; but the writer has known cases emanating from a particular musical academy in France, where pupils, who satisfy very severe tests in this respect, had, according to their own testimony, been tried and found wanting before they followed the course of education in question.

In the cases where the writer has been convinced with tolerable certainty that the ear has been educated artificially up to a sense of pitch, the result has been more commonly a power of identifying individual notes than a feeling for key color.

An observation which ought not to be omitted for the comfort of those hardly treated musicians who are apt to reproach Dame Nature for having left them destitute of a stereotyped diapason is that persons who have it are by no means the quickest at detecting shades of difference in the pitch of different instruments as compared with one another. The innate diapason quality seems limited to the power of evolving a given note from internal consciousness without any external assistance to recollection.

The writer has often seen cases where persons incapable of starting a given note for themselves beat the absolute pitchists hollow in detecting the difference in pitch of two pianos. C'est le premier pas qui coûte! Able piano tuners are frequently without a diapason in the brain, and this is hardly a less substantial consolation than the instances given above of Adolph Adam and others.—*London Musical News*.

## Fannie Bloomfield Zeisler.

THE great pianist, the Sarah Bernhardt of the piano, as she is often called, Fannie Bloomfield Zeisler, will return to America this coming season, and will be a welcome star in the firmament of art. Negotiations are already pending with the leading musical organizations for her appearance, and she will be heard with the New York Philharmonic, Boston Symphony and New York Symphony societies.

The fair artist returns fresh from her European triumphs, and in the leading art centres of Germany Fannie Bloomfield Zeisler is indorsed by public and press alike as a great pianist. Her American tour will be under the sole management of the Henry Wolfsohn Musical Bureau.

**A Musical Breakfast.**—An eastern potentate recently tendered a breakfast at his magnificent new palace near Hyderabad to the Viceroy of India and his staff. Whether he borrowed an idea from Mother Goose, or whether his imagination was inspired by the same muse that inspired her, we cannot know, but certainly appreciation is due to him for making "a true story" of that fascinating rhyme about the "four-and-twenty blackbirds baked in a pie." It all happened at his breakfast. "Large, but not suspiciously large, cakes were handed round," writes one of the guests. "As they were opened a little wax-bill flew chirping out of each, and alighted on the flowers and shrubs with which the table was covered, or flew about the room. There were sixty guests, so that when the pies were opened no fewer than sixty birds began to sing."

## Gertrude May Stein.

MISS GERTRUDE MAY STEIN has just returned from Round Lake, where she sang at the musical festival held July 25 to 28. The soloists besides Miss Stein were Miss Caroline Gardner Clarke, Mr. C. B. Davis and W. H. Clark, all of Boston, and the Germania Orchestra, Emil Mollenhauer conductor. The festival was the most successful, both artistically and financially, ever given. The following are some of Miss Stein's notices:

Miss Gertrude May Stein's appearance was awaited with great expectancy. Her magnificent contralto voice, artistic manner, sympathetic delivery, all combined last evening to add to the reputation she has made as the greatest American contralto. As an encore she sang Ben Bolt. There are not enough favorable adjectives in the dictionary to define the way she sang it.—*Albany Argus*, July 26.

Miss Stein, who was pre-eminently the great feature of the festival, gave a delightful interpretation of Beethoven's *Joan of Arc*, and in recall sang a charming lullaby with much sweetness and expression.—*Albany Express*, July 26.

Of Miss Stein, the contralto, nothing further need be said, as she is so well known in Albany that her admirable voice, faultless method and musical intelligence have been heard and enjoyed by almost every Albanian. Her work throughout the week was excellent, and she may easily pass as the star of the festival.—*Albany Express*, July 29.

Gertrude May Stein, the contralto, is well known here, having been a member of the Second Street Presbyterian choir some few years ago. Her voice has rounded out and she stands at the head of contraltos in America. She is a delight to look at and listen to. The *Quis Est Homo*, duet between the two ladies last evening, was worth journeying miles to hear.—*Troy Budget*, July 29.

Miss Stein as usual sang with skill and beauty and was heartily encored.—*Troy Times*, July 26.

Miss Stein achieved another triumph in admirable solo work.—*Albany Journal*.

## By the Ton.

IT requires more force to sound a note gently on the piano than to lift the lid of a kettle. A German composer has figured that the minimum pressure of the finger playing pianissimo is equal to 110 grams—a quarter of a pound. Few kettle lids weigh more than 3 ounces.

The German's calculations are easy to verify if one takes a small handful of coins and piles them on a key of the piano. When a sufficient quantity is piled on to make a note sound they may then be weighed and these figures will be found to be true.

If the pianist is playing fortissimo a much greater force is needed. A times a force of 6 pounds is thrown upon a single key to produce a solitary effect. With chords the force is generally spread over the various notes sounded simultaneously, though a greater output of force is undoubtedly expended. This is what gives pianists the wonderful strength in their fingers that is often commented on. A story used to be told of Paderewski that he could crack a pane of French plate glass half an inch thick merely by placing one hand upon it, as if upon a piano keyboard, and striking it sharply with his middle finger.

Chopin's last study in C minor has a passage which takes two minutes and five seconds to play. The total pressure brought to bear on this it is estimated is equal to 3 full tons. The average "tonnage" of an hour's piano playing of Chopin's music varies from 12 to 84 tons.

**Max Spicker Married.**—We have received cards announcing the marriage of Max Spicker to Isabelle Sterran July 24. Congratulations are in order.

**A Lankow Pupil.**—Miss Pauline Lambert, a young mezzo-soprano and a pupil of Madame Anna Lankow, sang with much success at concerts in Babylon and Patchogue, Long Island.



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THE LONDON OFFICE OF "THE MUSICAL COURIER" IS AT NO. 15 ARGYLL STREET, OXFORD CIRCUS, W. THE BERLIN OFFICE OF "THE MUSICAL COURIER" IS AT 17 LINK STRASSE, W.

WE publish to-day an interview with Mme. Emma Calvé, which took place at the Hotel Savoy, London, between her and one of the editors of this paper. It is the first authentic statement regarding many important and disputed matters relating to that remarkable artist.

AS is well-known by this time Abbey & Gran have secured for next season Calvé, Melba, Sembrich, Eames, Nordica, the De Reszkés, Plançon, Ancona and other minor lights, and for the German section Januschowsky, Brema, Lola Beth, Olitzka and a tenor not exactly known now, several names being mentioned. The conductors will be Bevignani, Sepilli and Saar, and for the German section Seidl. Mr. Grau is now in Paris. The rights of La Navarraise, which is to be produced, were acquired from the Paris publisher Heugel.

Mme. Calvé had to be bought off, the Paris Grand Opéra having had a contract. The price paid was 60,000 frs.

The season opens November 18; the company will leave Europe on November 2 on the Columbia at Cherbourg.

SIR AUGUSTUS HARRIS, of Theatre Royal, Covent Garden, London, informs THE MUSICAL COURIER through its London office that hereafter all his contracts with leading artists will be on a five years' basis, instead of the usual annual re-engagement basis with its recurring annoyance. He will probably secure the De Reszkés, Melba, Calvé, Plançon, Maurel and other well-known artists.

The season in London has just closed most successfully, and all boxholders have renewed their subscriptions for next year without demanding a prospectus.

Negotiations are in progress for the formation of a syndicate, with Sir Augustus Harris at the head, to purchase Covent Garden, which has a lease for fifty years, the building after that time reverting to the owners of the ground.

The season in London runs from about May 1 to end of July; hence engagements made with Sir Augustus would not interfere with the appearance of his artists in this country.

### THE SARABAND.

OUR first page engraving this week represents a room in an old Dutch residence. At the foot of massive stairs of polished wood sits a man dressed in a rich black costume, in an easy position, legs crossed on a high settee, thrumming the strings of a long necked mandolin. Near him is a splendid looking young woman in which the Parisian public would recognize Mme. Juana Romani, admiring two children, a little girl and a boy, executing the Saraband step. The original painting is by Ferdinand Roybet. It is reprinted from *Le Panorama Salon*.

### RICHARD GENÉE.

BY the death of Richard Genée an artistic family loses its oldest branch. His brother Rudolph and his sister Ottilie still survive him. He was the son of a singer, and left Dantzic, where he was born February 7, 1823, for Berlin, where he systematically studied music, and in 1848 appeared as kappelmeister with a company that took him from Reval to Mainz, and from Riga to Vienna. In his thirty-third year he appeared as a composer. His comic opera *Polyphemus*, or an Adventure in Martinique, followed in the steps of Lortzing, but was surpassed by his *Violinist of the Tyrol* in 1857, for which he wrote the text as well as the music. Der Seekadett, Nisida, Rosina and other works kept him well before the public, till his opera *Nanon* won the hearts of his contemporaries. In his later years he was not in good circumstances; he

could not, like his old friend and collaborer Walzel, keep what he had made. His departure from Meran, where had gone for his health's sake, was almost impossible, as he had no money. Since May 27 he lived in Baden, near Vienna, and during the last weeks of his long illness suffered great agony. He died in the arms of his daughter in his seventy-second year.

### MANCINELLI WRITES.

MAESTRO MANCINELLI in thanking the American public and press for their kindness toward him during the two seasons he has conducted the Italian opera in this country, requests us to publish the following letters, which justly explain the motive which deprives him from coming to America next season:

"LONDON, May 26, 1895.

"Monsieur Maurice Grau, 25 Boulevard Haussmann, Paris:

"DEAR MR. GRAU—According to the explanation I made to you last year, I am really very sorry to inform you that I will be unable to return to America the coming season of 1895-6. The delicate health of Mme. Mancinelli and other special circumstances will not permit me to make an engagement out of Europe for so long a period.

"This, I can assure you, causes me great sorrow, but do not doubt that if you should need my services later on, and the reasons that keep me in Europe have ceased, I will be extremely delighted to occupy once more my position in your excellent company, which you have organized and always managed with such success.

"Kindly give my respects to Mr. Abbey, and believe me always your affectionate friend,

"LUIGI MANCINELLI.

"P. S.—Although I consider it superfluous, I enclose you the physician's certificate, which will prove to you what you must have observed when you met Mme. Mancinelli, and that is that her delicate health requires great care and repose.

L. M."

"PARIS, June 7, 1895.

"Sig. Comm. Luigi Mancinelli, London:

DEAR MAESTRO AND FRIEND—First of all pardon me for the delay in answering your letter of May 26, which has caused me profound sorrow, first, to hear that Mme. Mancinelli is in delicate health, and second, because for this reason it will be impossible for you to come to America in the season of 1895-6.

"I trust, dear maestro, that this is not a definite decision. I hope Mme. Mancinelli's health will improve, and in this way we will be able to count again upon your valuable co-operation, which indeed is one of our greatest columns of our company, and your absence will indeed be a grief to the public, the artists, to us and to all those who know you and can appreciate your true and great talent.

"In the midst of my sorrow I am glad to learn that no other cause but your wife's sickness prevents you from being once again under our flag and from this moment. I can assure you that if the cause that keeps you away should cease we would be greatly pleased to have you with us next year.

"With my kindest respects to Mme. Mancinelli, and hoping she will soon recover, I am always,

"Yours very sincerely, MAURICE GRAU."

### PATCHWORK PIANISTS.

WE have a number of patchwork pianists among us—men who are never called upon to sustain a repertoire in public, yet who have the reputation of being first-rate pianists, quite able to score a public success did they but try. If called upon to try, it would be an affair of wonder, even to themselves sometimes, into what limit their repertoire would resolve itself. From the amount of literature they have taken the credit of covering they might probably play two to three works in a capable manner entire.

It is so easy among the vast majority to get the reputation of versatility. A little tact on the performer's part, and we are won over to believe in the existence of a wide range. A scrap of this and a snatch of that, tossed off in a know-it-all fashion, can deceive a host of musically inclined people, who do not always know themselves the context which is missed.

There are a good many of the shred and patch pianists who do not voluntarily deceive. They play fragments because they can do no better, and if people make up their minds that a section means capacity for a whole it is through no wilful fault of theirs. There are a good many, on the other hand, who trade on their aptitude to rifle leading or favorite ideas



from volumes of music whose complete contents they never knew, or if they knew never mastered, and who are conscious of building up a reputation on utterly flimsy grounds. "Do you play this?" someone asks. "Ah yes. Noble work!" they reply, and toss off with facility a principal theme, the opening of a movement, a favorite bit of passage work, or anything else which may have struck their own facile fancy. That they rapidly drift into something else is not often scored against them in the minds of listeners, who, if not pianists themselves, are not prone to suspect that the apparently versatile genius, who assumes a consistent knowledge, couldn't possibly play six more consecutive bars if he tried.

It is just as easy as it is fascinating for fair executants to pick out effective bits from hosts of works, not one of which they could possibly play as a whole. They familiarize themselves with the outline of a composition, so that they can discuss it if necessary and then proceed to throw out all the severe detail, separating only the fragments which come easiest to the finger and which will pay best to show off by. Dull and unprofitable would be the consistent study of a work to these pianists who pluck the most effective musical gems from their complex setting as easily as they pluck posies from the wayside.

They don't deceive musicians—not often. But then they steer clear of musicians. They are seldom caught playing for them. It pays best to play for the layman, who doesn't often know the continuation to ask for, or if he does know does not estimate its relative value or suspect that difficulty may prevent the pianist's going further. In any event the morsels that satisfy the patchwork pianist himself are usually enough for the layman, who will equally appreciate what he considers the choicest excerpts from a choice lot.

But the musician if he lays hold of him can send the claims of your patchwork pianist to the wall. He will look for symmetry naturally; he will admit no elisions. Even if not prepared to hear a work entire he will not be put off with the sugar plum which the patchwork pianist has likely abstracted. Woe be the day when this unscrupulous thing of shreds falls into the hands of the musician who is whole.

"You know that so and so sonata?" the musician says, unsuspectingly enough, perhaps, and the pianist with his usual facile air, breaks promptly into the first movement, of which he can play a page perhaps fluently. "Ah, yes," he replies, as he does it, "one of my favorites. Isn't it a lovely work—this andante especially? I know nothing in the whole sonata field which fascinates me so much as this."

"Never mind the andante," says the musician. "Give us that final stormy Presto. To my mind it's the greatest movement of the four."

Or, if the string of loose snatches has run on satisfactorily for a time, the player all at once strikes something which the musician wants to hear complete. "Play it through," he asks; "it's a work and a half to play, but it's the greatest fantasia ever written. Begin at the beginning. What, you don't play it, only that first theme, eh?" and down goes the pianist's little bric-à-brac house of pretension in face of the first consistent test to which his powers have been put.

How much more skill it takes to play a dozen works of moderate difficulty honestly through than to play a score of works of the extremest difficulty partly or incoherently all conscientious students know. Yet it is astonishing how many pianists are accredited with brilliant powers and an immense repertoire who have never actually been heard to play a brief program of any character consistently through. They throw dust in the eyes of people by their tact and assumption, by never allowing themselves to get pressed into a corner where they might be found out; by acquainting themselves familiarly with works which they have never taken the pains to play, and by playing, as a rule, extremely well the samples they present as types of a whole which for them does not exist. They are clever these pianists, and unless something unusual occurs to rouse suspicion they are never called on to sustain the manifold promise of their repertoire. Of course they play some things, enough to disarm suspicion, in the average course.

There's a funny horror in the speculation as to what might happen if a score or so of these gentlemen were to be locked in a room, asked what they would play and then told to play. They would arrive at some revelations themselves as well as unfold a rather startling tale to others. Long dint of posing, making other people believe they can play thorough-

ly everything they attack, has often brought them to the point of believing fully in themselves. They can reach a stage where they even forget what they have forgotten to play. Having received the unquestioning confidence of a majority for so long it appears to them that they must have legitimately earned it.

How the vaunted repertoire would tumble! The pianist entering with the reputation "plays everything, you know, Bach to Liszt, anything you ask," might arrive outside the fatal door pronounced guiltless of any repertoire whatever. The talent for snatches is a dangerous and enervating one, and the pianist who has dissipated his energies for long in this fashion will find it uncommonly hard to go back to honest, consistent work.

There is no need to issue a vendetta against them. They are their own worst enemies. But there are a few honest, grinding young amateurs beginning to look sharp on the professional trail, and what they can't stand will be the posing. Let a man have a small repertoire, and let him dabble afterward in all the music he wants, so long as he calls it dabbling, and the honest people will be satisfied. They know the difficulty of sustaining a large repertoire, and they don't expect it from many pianists, particularly if they be teachers; but what they do expect is to be met with the truth, and to this our patchwork pianists will through some mortification doubtless eventually have to come.

The musicians may not bother about them, but the amateurs who daily realize the meaning of steady, uphill work will be certain to find them out.

#### MUSIC COMEDY OF THE FUTURE.

THE reappearance of Patti in some of her threadbare Verdi repertoire, having made the hit of the season at Covent Garden, is causing the London critics some trouble. One writer accounts for it on the score that the acceptance of such outworn illogicality is simply a brief reflex action, something to be expected after the predominant hold gained by the Wagner music drama. Another calls it mere diva worship, mattering not what is sung so long as a Patti sings it. A writer in the *Musical Standard*, admitting the absurd incongruity between dramatic action and vocal display as united in these falsities of the Italian school, yet sees a virtue in dazzling vocalization and suggests a remedy by which it may continue to exist and be logically reconcilable with a plot.

We agree with this writer that elaborate vocalization is a good and beautiful thing in its time and place. Further, this idealization of technic, which dominated the eighteenth century Italian school, it would seem a pity to consign to the concert platform, where the restraint of method would seriously hamper its spontaneity. We can no more ignore the beauty of ornate vocal art than we can reject the beauty of an aerial web of Chopin lacework. It has its artistic place, and the fact that a false school of art has set it in an improper place, wedding tragic passion to roulades, and the madness of grief to rippling and trills and cadenzas, does not detract from its inherent merit in the least. The public loves floriture, it also loves to hear operatic artists on the stage, and cares comparatively little for them in the concert room. How to let them hear a reasonable quantity of dazzling vocalism, yet not offend the justest sense of dramatic unity, it would certainly be a matter of valuably determining influence on the future of opera to discover.

"The difficulty," says the writer in the *Standard*, "is mainly one of the choice of a subject which shall lend itself more or less to vocal display." \* \* \* Old-fashioned opera is principally absurd because it deals with very tragic subjects in an absurdly artificial way. \* \* \* All comedy tends to be artificial, because life is not really comic as we live it, and to present only the comedy side one has to eliminate all the harshness of reality; the feeling expressed, too, is not of a deep kind, and is more or less on the surface. \* \* \* In literary comedies the language is always more polished, epigrammatic and artificial than in tragedies, and yet we do not question the naturalness of those comedies when presented on the stage, nor do we much trouble ourselves about their main dramatic motives and the logical development of them. The same thing applies to music comedy. Everything seems natural because the whole thing is so artificial—the sentiments, the situations, the gay atmosphere to which the pain of the world adds no gloom; and it is in such music comedies that one rather resents a too realistic method in the vocal

music, just as one resents too much realism of dialogue in a literary comedy."

There is sufficient truth in this to yield hope to the lovers of florid music and good drama at the same time, particularly as the writer does not exclude a love-interest from his musico-comedy, contending only that it shall not rise beyond the level of warm sentiment into the ardors of passion. There seems no reason why a happy prima donna with a smoothly progressing love story should not ripple and carol a reasonable amount as the plot unfolds itself, while there is every protest against an unhappy heroine declaiming innocence, revenge or despair in the fluent strings of pearls assigned her by the early Verdi, Rossini, Donizetti or Bellini. Not all of these pearls are to be despised, however; they have been made ridiculous chiefly by their setting, as well perhaps as their needless prodigality.

A demand does certainly exist for a form of opera in which some portion of the vocal display of the old-fashioned Italian school will have its justification. There are hosts of music lovers who enjoy principally the highest and most intricate flights to which a singer may aspire, yet who will not accept the same apart from drama. Neither do they want the happy irresponsible plot with the blithe spontaneous musical gush of a Mozart. They want romance and modernity of idea with a leaven, not an excess, of the brilliant ornament which the human voice in its most finished cultivation can produce. In the face of the mighty consistency confronting them in the everlasting truth of the Wagner music-drama, they can, however, no longer accept it permanently without due and logical reason for its being.

The suggestion of the writer in the *Standard* that opera in the future will divide itself into comedy and tragedy seems plausible. The tragedy would embrace the broad unornamented melody with the declamatory phrasing of the Wagner drama, the comedy would appropriately bear more frivolous decoration and display. The day has gone by when an excess of ornament after the Rossini pattern will be accepted by any average lover of display, however suitably the drama might be supposed to invite it. It is the extinction only of this dazzling school of song, against which its admirers will wrestle, and with extinction it is constantly threatened in the sweeping assertion of reform. The fear of losing their pretty toys forever makes some people hold on grimly to a surfeit of the same, and others will turn to them in reactionary fits because they feel they have been denied them totally in the huge harmonious canvas which Wagner has enrolled. These same lovers of brilliant, dazzling things would be well content to accept them in consistent moderation if the new school were to arise which created a logical necessity for them. There is a path here for a pioneer and a virtuous compromise for operagoers, who would find enough vocal display for the Italian sympathizers among them and not too much for the eager disciples of reform.

We may have in the future a consistently woven fabric trimmed only with some of the best of the most cherished ornaments from the old Italian school, those ornaments which fall asunder there because they have no foundation in which they may legitimately hold. If it arrives as the *Standard* outlines it may be a fair and goodly thing to view, and will merit a title as specific as the music-drama itself. It might be suitably as indicated "music-comedy."

A suggestion, not idle, for an initial venture would be the placing of a play within a play. A sustained situation in which it should be the singer's rôle to sing purely for display. There might be an expansion of such a scene as the lesson in *Il Barbiere* or *Walter's* trial in the *Meistersinger*. These episodes might cover principally or solely all the artist's most brilliant effects. It could be elected or avoided by people according to their taste, its place in the opera being timed after the manner of the Parisian ballet. Those who care only for the ornate might get all they wanted in half an hour, and those who dislike it would not have much to miss. Every individual, however, could go and come, laying the unction to his conscience that the episode being a matter of logical outcome they had violated no art standard by being present.

This would be at its lowest appraisalment a solace. At present we have half a community forced to attend old-fashioned Italian opera swearing mentally at its four acts of banality without the banal reason, and another half swearing mentally because the first half will have been swearing against them for their sickly, illogical tolerance.





I am the fool of Pampelune,  
The consort of the vagrom moon;  
We fare together, she and I,  
In vague and vast complicity.

The four winds are our clarions;  
With the blown night our signal runs  
Across the world. The risen dead  
(Long dead, long risen) troop for us;  
Their shrouds have rotted shred by shred,  
Their faded souls are dolorous  
And gaunt from going to and fro  
Along the inhospitable skies;  
We meet the question in their eyes—  
The anxious eyes that question so—  
And bid them ask the cryptic suns.  
Ho! irony—the cryptic suns!

I am the fool of Pampelune,  
The consort of the flying moon;  
We fare together, she and I,  
In reticent complicity.

—Vance Thompson, in "Mile. New York."

MR. G. B. SHAW does Nordau up in twenty-six columns in Benjamin Tucker's paper *Liberty*. I advise you to get it and read it, especially those among you who doubted my charges as to Nordau's ignorance of music and painting. Book reviewers as a rule know nothing about Wagner's counterpoint or Beethoven's formal sense. They being literary are well grounded in anecdote, they retail with glee the story of candle snuffers being used as a toothpick by the composer of the Fifth Symphony, and firmly believe that Wagner was a madman.

To these people Nordau's assertion that Wagner never mastered musical form is a delight. Of course they don't know musical form from a Snark at sea, but Nordau sounds all right. He writes of the general good, the preservation of public morality and all such idiotic empty cheap newspaper phrases. So he must be a man with a lofty moral purpose. He is right; Wagner, Tolstoi and Ibsen are a trinity of madmen. Let us abuse them!

I would like to quote from Shaw's article, but I must not. It is masterly in its exposition of Nordau's musical blunders. Especially does he rate the venemous little cad for denying to Wagner the faculty of attention.

"If Nordau had one-hundredth part of the truly terrific power of attention which Wagner must have maintained all his life as easily as a common man breathes, he would not now be so deplorable an example of the truth of his own contention that the power of attention may be taken as the measure of mental strength."

But I must resist the temptation to further quote. Get *Liberty*, July 27 issue, and as I had some difficulty in ordering my copy from a newsdealer, I should recommend that you mail 10 cents in stamps to Mr. Tucker, P. O. Box 1,312, New York city.

Mr. Tucker, who is a powerful preacher of philosophical Anarchy, also publishes Mr. Shaw's remarkable book, *The Quintessence of Ibsenism*. I earnestly recommend him to transform A Degenerate's View of Nordau into pamphlet form.

Mr. Shaw refers to *THE MUSICAL COURIER* in his reply and quotes what he said in these columns a year ago about the beauty of old instruments, viols, virginals, &c.

I cannot agree with the somewhat affected notion prevalent among writers like Shaw and others that a harpsichord, a spinet or a virginal are more musical than a modern concert grand piano.

Frankly, when a man tells me that he likes a fugue

by Händel on a harpsichord better than a sonata by Beethoven on a Steinway I begin to suspect his knowledge, aye, even his taste, in music.

To compare the modern grand, with its tonal variety, its action susceptible of a half hundred touch attacks, its gorgeousness in *fortes*, its silvery whisperings in *pianos*—to compare this marvel of art to its shaky legged precursor is as much as to say the Catarrhine ape is superior to his descendant, the more highly organized man.

You can keep your virginals, Mr. Shaw, and sit in your chambers producing feeble twittering tones—tone with a scratch at the end of it. You can enjoy your Bebung and call the modern grand noisy, but for me the thunderous bass, the mellow mezzo register and the brilliant treble of the grand piano, which sings, sighs and storms for the hand that masters it!

I am the recipient of the following letter:

SIR—Referring to the article published in the issue of the 24th ult. of your esteemed paper, concerning Miss Dagmar (the operatic artist) and myself, I shall be obliged, as she has found it fit to air her woes in public, if you will publish a few lines in reply.

I wish to state that I broke off my engagement to her in a perfectly honorable way, when I found we were entirely unsuited to each other, quite independent of my coming to the conclusion that money seemed to be of more importance to her than affection, and that I could not support her in the way she required.

I released her of her promise previous to meeting my wife.

I shall be obliged if you will find room to publish this in your next issue, particularly as you state yourself that "as I did not appear, only one side was heard," and consequently I wish to dispel any wrong impression the case may have caused.

Thanking you in anticipation, believe me, dear sir,  
Yours truly, E. JAKOBOWSKI.

Mr. Jakobowski, who I need hardly tell you is the composer of *Erminie*, was sued for breach of promise by Carla Dagmar in London. He lost the case by default. He recently married an American girl.

Everyone was amused at the only Barney Shaw's attack on Mr. Mansfield's conception of *Captain Bluntschli*, in *Arms and the Man*. I don't remember the name of the actor who played the part in London, but I have been told that Mr. Mansfield easily o'er-topped him.

Shaw is ever perverse. Mansfield was praised for his delicate, ironic touch, so straightway the playwright declares that he intended the first act should be played seriously, that the Swiss captain should draw tears from the eyes of the people in front.

So he did, but Mr. Shaw meant tears of pity, tenderness. What rot, G. B. S., you do utter!

Of course an author is supposed to know what his characters are, but just fancy playing *Bluntschli* in a pathetic vein!

It would be irresistibly funny.

The very name is evocative.

And speaking of names, did you notice that a Major Pettkoff was with the ex-Premier Stambuloff at the time of his cowardly murder?

Pettkoff is quite a part in *Arms and the Man*. Shaw certainly went in for local color.

It is not very difficult to guess the cause of Shaw's nastiness in this matter toward Mr. Mansfield.

Of course it is all about Janet Achurch. Janet is a firm friend of Shaw's, and the dramatic critic was literally "woozy" over her acting in *A Doll's House*.

He wrote *Candida* for her, and vowed, and still vows, that she alone shall originate the part. When Mr. Mansfield discovered the "plentiful lack" in Miss Achurch's acting *Candida* was shelved. Then came the breach, and Miss Achurch's unlucky debut.

Doubtless breathing fire and fury against Richard of the Garrick, the Achurch returned to London. There it was settled 'twixt herself and Barney that America was a land of abominations artistically, and that to waste a good play on them was folly.

George B. forgot all about the fact that his play was slated in London and warmly received here—for it is a clever piece. So he vented his spite on Mansfield.

"He fears it has [Mr. Mansfield's impersonation]

forever blasted his reputation as a dramatic author so far as America is concerned."

What a stupid remark!

Someone writes from London that Mrs. Pat Campbell is not a great actress—that her personality has done the trick in London. She is invertebrate—a true Beardsley woman—and her methods are as misplaced as her parts. She curves when she should be straight, and hangs down when she should be firm. My informant adds that owing to the curious conformation of her breast bone, she can dress lower than any woman on the stage. This last is a very vital point. No bust, no trust, I fear is the motto in this land of marvelous curves.

Mrs. Potter will soon return to New York. She has been busy during the past month in Paris selecting costumes for her new play, *The Queen's Necklace*. She stopped while in Paris with her sister, Mme. Duval.

Bellew is in London.

Daly's Theatre will be reopened by Mrs. Potter and Mr. Bellew. *The Queen's Necklace* made a big hit last season at the Porte St. Martin in Paris.

Mrs. Potter will appear in a dual rôle—*Marie Antoinette* and *Oliva*. She will have plenty of chances to display her admirable comedy talents. Mr. Bellew plays *Cardinal Rohan*. The production, under Mr. Daly's management, is to be a "stunner."

Rudolph Aronson is composing a lot in these warm days of the dog star. Marches and gavottes are rolling from his facile pen, and his music is heard at both Manhattan and Brighton beaches.

So Eames does not return next fall and Nordica does! So says Mr. Abbey. The manager also states that Jean de Reszke's illness has been grossly exaggerated. I did hear that the favorite tenor was suffering from kidney trouble and went to Carlsbad to take the cure, but he is in the best of health now.

The story wired to a New York daily a few days ago about the divorce proceedings in the Gottschalk family is correct in the main. Gaston Gottschalk, the singer, and one of the most prominent of Chicago's singing masters, has agreed to a legal separation from Mrs. Gottschalk.

But this most estimable lady was never on the stage, and she never sang in company with Jessie Bartlett-Davis. Indeed she has always eschewed public life, although she has had flattering offers to appear on the concert platform. She is a gifted pianist, and studied in Paris with Camille Stamaty, who was also the teacher of her celebrated brother-in-law, Gottschalk, the pianist-composer.

And, by the way, Gottschalk never was married to any of the Patti family. He was pianist in a troupe headed by Carlotta Patti. Carlotta, you know, married De Munck, the violoncellist, grew enormously stout and died a few years ago.

Mrs. Gaston Gottschalk is the daughter of the late Alfred Boucher, a charter member of the Philharmonic Society.

*Mile. New York* is the title of a novel little fortnightly edited by Vance Thompson. Mr. Thompson is well known as a brilliant writer on theatrical matters. His venture promises well. The new color process, the cleverness of the drawings of Fleming and Power, and the dash and lightness of touch are positively refreshing.

*Mile. New York* is a free lance, and even in this first number draws blood. Such a publication, that neither fears nor favors, is sure to win recognition, enemies and friends.

To your very good health, Mademoiselle!

I went to Brighton Beach on Tuesday of last week, and heard my esteemed collaborer in the critical vineyard, August Spanuth, of the *Staats Zeitung*, play Liszt's E flat concerto, superbly accompanied by Anton Seidl and orchestra. Mr. Spanuth has plenty of technic, a fine, sensitive musical touch, and if some portions of the work were not effective it was the fault of the locale. You can't be heard with old ocean thundering at your back. Mr. Spanuth's performance stamps him as an excellent artist. He was well received, and as an encore gave one of the Liszt-



Schubert Soirées de Vienne. He sailed to Europe last Wednesday.

The program announced that Liszt's concerto in E flat minor would be played. A curious error, for, with the exception of the scherzando movement, the piece is in the major throughout.

A—Have you ever heard the eight-year-old violin player who is creating such a sensation?

B—Oh, yes; I heard him in Paris twelve years ago.

I hear that Sam Bernstein will not have the management of the opera orchestra this year at the Metropolitan Opera House. Alexander Bremer, the president of the Musical Union, is to take the reins in his hands. Sam will of course look after Mr. Seidl and his band.

Nahan Franko was not re-engaged as concert master for the opera. Carlos Hasselbrink is to be the man.

"You know," said Liszt, "that Mendelssohn, who was the most jealous musician that ever lived, always had a dislike for me, and on one occasion, at a soirée at Dr. K.'s, he drew a picture of the devil on a black-board playing his G minor concerto with five hammers, in lieu of fingers, on each hand. The truth of the matter is that I once played his concerto in G minor from the manuscript, and, as I found several of the passages rather simple and not broad enough, if I may use the term, I changed them to suit my own ideas. This, of course, annoyed Mendelssohn, who, unlike Schumann or Chopin, would never take a hint or advice from anyone. Moreover, Mendelssohn, who, although a refined pianist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he thought, was to vilify me as a musician. And of course whatever Mendelssohn did Leipzig did also."

The above highly venerated marron, which continues to go the rounds of the musical press, should be offset by Mendelssohn's opinion of Liszt as related by Dr. Teufelbach, the well-known manufacturer of fugues, forks and fringes—a contemporary of Liszt, Dante, Carlyle and Rabelais.

"One stormy afternoon I was busy at work on a fugue ordered by Händel," says the worthy but loquacious doctor.

"Suddenly the door opened. Doors always do open suddenly, and in wandered Mendelssohn. He was wet, fatigued and carried a copy of Charles Auchester in his hand. In the other was an umbrella. I like to be precise as to all this, else another Prägerschreiber-Ashton Ellis squabble may arise as to the sort of pants (not pantaloons, just plain pants) worn by the composer of Elijah. To set all contingent disputes at rest I may state on the authority of my eyes that Felix had on a pair of dingy pants—the sort to be found in Hester street 'hand down' shops. He coughed as he entered.

"Got any whisky, Doc?" said he. You see he was familiar. I stood it because of the high price he paid for five part mediæval fugues (warranted not to crack in the parts or break in the coda).

"Yes," says I, quite heartily. 'I've got a wee drop,' and with that I fetched it.

"Well, sir, it fetched him.

"He sat down and began gabbing. First he cursed all the Jews in Christendom for claiming him as a composer; then he damned all the Christians in Jerusalem for believing that he was a convert. Liszt's name came up. Phew! how Mendelssohn laid him out. He said he was a fake piano banger, that his compositions were ridiculous, that his own G minor concerto would outlive a wilderness of E flat concertos by Liszt, and wound up by calling Chopin a—

"No, I shan't repeat what he called Chopin, for just then Liszt came in and up bobbed Mendelssohn as sweet as pie, and says he:

"I was just a-talking about Frank. What will you have?" And Liszt answered:

"Seein' as how it is you, Felix, my son, I'll take any old thing," and then they both drank whiskey.

"My, but ain't composers funny chaps!"

And the quaint old doctor whistled merrily as he filed down the stretta of a one voice fugue that he was making for Mr. Dussek.

You know by this time that I admire Count Tolstoi as a great artist, and regret that he is filled with foolish religious notions instead of giving the world another Anna Karenia. Because I am such an ardent admirer I wish to show you the other side of the great Russian. That is the side which Frau Seuron assures a shocked world really exists. Is Tolstoi a humbug?

A great literary artist he is, but is his Christianity a hollow fraud? Read the following which I found in the *Literary Digest*:

"The time has at last come for those who doubted Tolstoi's sincerity in his professions of brotherly love, and who have suspected the untruth of his life in other respects, to exclaim, 'I told you so.' A book has recently been published in Berlin giving the inner life of the Tolstoi family, by Frau Anna Seuron, who was for many years governess in that household. We are told that Frau Seuron expresses 'with a frankness that will startle those who feel unqualified admiration for Count Tolstoi' the intimate knowledge which she acquired of the celebrated author's character. We are assured that while Frau Seuron has no faith in the count as a reformer and an apostle of the lowly, she remains one of his devoted admirers."

The *Nation* says:

"Frau Seuron declares that Count Tolstoi is not a harmonious, simple character, that he is not a genius, a true vein of precious metal in the rock, but a patchwork, a bit of mosaic, whose cracks and faults have been so well daubed over that they appear, to many people, to form a smooth, united surface. He is no anchorite, convinced of the nothingness of the world, who has conquered himself and has turned his back on it in disdain, but a man who has carried his vanity over into the 'new life' which he has fashioned after his own pattern. When he finds that his sins and his principles cannot be reconciled, by any amount of discussion he turns a somersault from his point of view, withdraws to his study and begins with all the more zeal to set down in writing his laudations of the elementary principles of life which he has just outraged. After firmly refusing for more than a year to touch meat, he allowed his family to persuade him to eat poultry, though he maintained that he intended to adhere to his rules. But the attentive observer would hear the clatter of knife and fork in the dining room during the night, and the next morning the cold roast beef—which had been left on the

table would be found half devoured. Tolstoi never confessed to his sin of weak indulgence, but Frau Seuron declares that she is sure of her facts. He also indulged surreptitiously in a smoke, after preaching against it. She concludes that, while the count might be a temporary fanatic for abnegation, he was not built for a saint."

As a proof of this, Frau Seuron alleges the count's treatment of his own peasants, and of the poor, and of beggars in general. She hints that his pockets were usually tightly buttoned, even when a few coppers would have relieved the distress. We continue the quotation:

"On such occasions he justified himself in his own eyes by his theories as to the evil of money and the blessings of poverty. For example, when the peasants of his village, Yasnaya Polyana, had but three spades among them, and lacked all the implements wherewith to cultivate the land, he refused to help them to buy the necessary tools. He said that 'precisely this lack of implements made them lend to each other, and that was an act of helpful brotherly love.' When the count, who was constantly talking and writing about brotherly love, talked with a begging peasant the despot of the sixteenth century awoke in him. It was as if abysses lay between them. An evil look came into the count's eyes, and the petitioner went away shaking his head."

"When the Countess Tolstoi, anxious for her own future and that of her children, wished to exploit his works, the count vehemently protested against money in his usual strain. But when the countess persisted and carried on affairs too openly under his very nose, he 'cut a somersault,' went out and chopped wood. He worked in earnest at such tasks as carting and distributing manure. He did not change his dress for dinner and brought the odors in with him; as he has a strong taste for perfumes and did not stint himself in the use of them, the combination of smells sometimes required strong nerves on the part of those present." Frau Seuron takes a very practical view of his arduous labors; "they replace," she says, "the riding and hunting which he has fore-sworn. His healthy, muscular frame requires a great deal of exercise, and he takes it in this form because it suits his health, and that is all there is to the fad of hard labor for the salvation of the soul."

Won't Nordan laugh when he reads the above! Now is a chance for Isabel Hapgood to wage war with Frau Seuron.

### An Ashforth Pupil at Bayreuth.

HERE is a triumph for a New York singing teacher. Miss Harriet Behane, a contralto, and a pupil of Mme. Frida de Gebele-Ashforth, recently sang for Cosima Wagner at Bayreuth, with the result that she is engaged for some of the performances next summer at Bayreuth. Mme. Ashforth also taught Sophie Traubmann, who is singing in Munich this summer at the "Model Performances."

**A Colored Bandmaster.**—The German regiment "King Frederick III." possesses as bandmaster a mulatto named Sabac-el-Cher. He is a thorough musician and completed his musical education at Berlin.

**Rome.**—Alfredo Collina will give during the season of the National Theatre, Rome, from November 1 to February 18, Manon of Massenet, Pagliacci, Mignon, L'Amico Fritz, Forfarina, a new opera by Collina and three other new operas not yet named.

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## A Great Conductor and His Work.

INTERVIEW WITH SIGNOR MANCINELLI.

IT is a familiar truism that the great conductor is born, not made. This is why there are so few great conductors. Among the few which there are Signor Mancinelli is, beyond doubt, entitled to a foremost place.

"The secret of opera conducting?" said Signor Mancinelli, in answer to a question on this point; "In my opinion the essential qualities are self-control and self-repression. In Italy they have a way of thinking that warmth and enthusiasm are the main things, but that is not my belief. Without the capacity for self-restraint the utmost fervor will do nothing. The great aim of conducting should be to reproduce as nearly as possible the composer's—not the conductor's—desires. It is essential, also, if a conductor is to do his work properly that he shall be himself acquainted with the science of composition, with harmony, counterpoint and the rest, so that he may understand fully the details of whatever composition he has to deal with. In fact I do not hesitate to say that he should be a composer or at any rate able to compose himself."

As to his own career, Signor Mancinelli went on to say that he had studied at Florence in the first instance under Mabellini—afterward playing the 'cello in various operatic orchestras, and making his first appearance as a conductor at Rome one day when the regular conductor had fallen ill—Aida being the opera—and performing his functions on this occasion with such good results that he was immediately engaged for the following season. Then he went to Bologna, where he stayed some seven years, afterward visiting in turn Spain (where he was eventually discovered by Sir Augustus Harris), America, and in the end England. In Spain Signor Mancinelli was, and is, immensely popular with the musical public, and as regularly as the operatic season arrives he receives letters imploring him to return once more to Madrid; but this he has no intention of doing.

It is the belief in some quarters that Signor Mancinelli's attitude toward music of the German school is one of antipathy. This is an entire mistake.

Asked his views on this subject, Signor Mancinelli had no hesitation in replying. "I like," he said, "all that is good—everything in music that is of the best and greatest. Wagner? Yes, him I admire almost before all others. In Italy, indeed, they say I am not an Italian at all, but a German."

And Signor Mancinelli might have gone on to say on this point, had he cared to, that no man has done more than he to popularize the works of Wagner in Italy and Spain—not only by means of the multitudinous operatic performances of his works which he has conducted, but by the innumerable concerts embracing excerpts from all of Wagner's works from Rienzi to Parsifal, which he has conducted from time to time. As to the notion that the works of the great Bayreuth master can be properly conducted only by Germans, Signor Mancinelli laughs at the idea, the truth being in his opinion that many even of the most eminent German chiefs d'orchestre conduct Wagner detestably. Wagner himself, at any rate, as Signor Mancinelli assures you, was under no illusions on this point—in proof of which he produced from his *escritoire* a photograph which was given to him by the great composer after a performance of Lohengrin at Rome, which he conducted in Wagner's presence, bearing on one side Wagner's portrait and on the back the opening bars of the famous prelude and the enthusiastic comment added thereto, "Bravissimo!"

"Wagner, in fact," said Signor Mancinelli on this point, "was used to declare, as regards his earlier operas at any rate, namely, The Flying Dutchman, Lohengrin and Tannhäuser, that it was most necessary that those works should be sung and not bawled, and for this reason he was always delighted to hear them performed by Italian singers." From which it follows that opinions current on this subject in some quarters are certainly deserving of reconsideration.

It will be gathered from the foregoing that with not

a few of the works which he is from time to time called on to conduct, Signor Mancinelli has very little sympathy. For the blood and thunder school of opera which has lately obtained the vogue he had, indeed, the most disrespectful things to say—though he places the responsibility for their worthlessness more upon the character of the libretti selected than upon the music itself, which necessarily matches the former.

"And as to Verdi?" "As to Verdi," said Signor Mancinelli in answer, "his early works are, of course, less worthy than his later operas, though I would not have you think that I despise even the earlier ones entirely. By no means. Rigoletto, for example, will ever remain an example of the true type of Italian opera, however greatly it has been surpassed musically by the later creations of Verdi's genius."

On the subject of Verdi, indeed, with whom he is intimately acquainted personally, Signor Mancinelli waxes no less enthusiastic than on that of Wagner. "In the whole history of art," he declares, "never before probably has there been witnessed such an expansion and development of genius as that which has been seen in the case of Verdi. All his life he has grown and developed—not merely as a musician, but in all directions, no less as an artist than as a man. Did we not know it for a fact, it would seem incredible that such works as *Trovatore* and *Otello* should have proceeded from a single brain. No, I do not fancy there has been any conscious or deliberate change of method on Verdi's part. It has been instinctive—the product of his ceaseless mental growth and cultivation, rather than the result of any conscious change of method or conviction. Falstaff? Yes, that must be regarded among his most wonderful achievements, of course. In form it will always remain the model of what a musical comedy should be, and if it lacks the melodic inspiration of some of Verdi's earlier work, who, remembering the age of its composer, shall wonder at this?"

Asked his opinion of opera in England as we know it at Covent Garden, Signor Mancinelli had the most comforting things to say. In his opinion there is none other in any country to equal it in certain respects. Nowhere else are things done with such unstinted regard for absolute perfection in all particulars.

"For the rest," Signor Mancinelli observed that at the conclusion of the present season he intends to take a good long holiday in the first instance—and no one can doubt that he will need it—after which he will address himself to the completion of the new cantata, *Hero and Leander*, which, in conjunction with Signor Boito, he has engaged to write for the next Norwich Festival. And on this subject it is hardly necessary to remind musical readers that this will be by no means the first of Signor Mancinelli's compositions which have been produced before English hearers—another cantata of his having been performed at a former Norwich Festival.—*The Westminster Gazette*.

**Frieda Simonson.**—Frieda Simonson is spending her vacation at Bergdeskaden with the Princess Gisela, of Sachsen Meiningen.

Frieda has devoted her spare hours faithfully studying and increasing her repertoire for next season. She looks forward with pleasure to the time when she can begin her second tour of America.

**A Sullivan Ballet.**—Sir Arthur Sullivan is writing the music for a ballet to be given at the Alhambra Music Hall.

**For Paderewski.**—Paderewski is having a new Scotch fantasy for the piano written for him by Sir Alexander Mackenzie.

**Nilsson.**—Christine Nilsson has just revisited Sweden, after an absence of eight years, to attend her nephew's wedding.

**Venus on Wheels.**—In a ballet called *Venus*, performed at La Scala, in Milan, the principal scene brings in a corps of women bicyclists arrayed in costumes which are less than rational.

## Dear Little Bauermeister.

ALTHOUGH Mme. Bauermeister is by no means the doyenne of the Covent Garden troupe—for Mme. Patti's début dates back to 1861—yet she is one of the most experienced members of the company. Those who this season have admired her still youthful figure and pretty face will hardly believe that this popular little lady has been a member of the opera company for well nigh thirty years. Of the exact date of her début I am unaware, but she was certainly singing at the old Her Majesty's Theatre before it was burned down in 1867, and she has taken part either at Her Majesty's, Drury Lane or Covent Garden every season ever since.

Although nominally a *secunda donna*, she has many a time, in the memory of middle-aged operagoers, been called upon to play the most important parts. I have seen her as *Norma*, when Titiens was suddenly taken ill; she has played *Marta*, *Leonora* in *Favorita*, *Marguerite de Valois* in *Les Huguenots*, and a number of other characters, assumed absolutely without rehearsal, and almost at a moment's notice. Indeed, I should imagine that Mme. Bauermeister has a larger repertoire than any artist now in the Covent Garden Company.—*London Figaro*.

## An Unpublished Letter by Balfe.

THE following is an unpublished letter written by Balfe to M. Carvalho:

"154 Avenue des Champs Elysées,  
PARIS, April 18, 1888.

"MY DEAR MR. CARVALHO—It was with sincere pleasure I obeyed your summons and came off to Paris to superintend the production of my *Bohemienne* at your theatre. Since my arrival I have done all in my power to get the rehearsals on quickly, but things have gone very slowly indeed. For all that, I can blame nobody. I write these lines to beg of you to deal plainly with me. Let us, when you are more disengaged, have a friendly chat together about this opera and see if we cannot make it be as fortunate (as to money making) in Paris as it has been in London, Vienna, Trieste, Rouen, &c.

"There is no reason that I can see why it should not be as good a trump card in this great city. I wish I could get you to believe that it might be so. Brought out under your able direction (I know you to be the greatest stage director in Europe), surely it ought to succeed. It requires that all the parts should be well cast. This is one of the reasons I wish to talk with you. I think I can suggest something which, if it meets with your approval, would make all safe. Wishing you every success in all your arduous undertakings,

"Believe me, yours in all sincerity, M. W. BALFE."

—*London Musical News*.

**Theatre Libre.**—The new musical Théâtre Libre at Paris will produce Ibsen's *Peer Gynt* with the music of Edward Grieg.

**Pauline Lucca.**—The celebrated singer and teacher Pauline Lucca, now Baroness Wallhofer, has arranged an opera cycle for the theatrical season at Gmunden. It consists of *The Daughter of the Regiment*, *The Barber of Seville*, *Hänsel and Gretel*, *The Black Domino* and *Les Dragons de Villars*. Lucca takes all charge of management, mounting, &c., and the rôles will be filled by the pupils of her operatic school, assisted by well-known artists and the chorus of the Brünn Theatre.

**Roland of Berlin.**—The *Berliner Courier* contradicts the reports sent from Milan respecting this work of Leoncavallo. The Italian dispatch stated that the French announcements that the opera was ready were false, that it never would be ready, and that the composer had definitely retired from his task. The *Courier* affirms that not one word of this is correct, that Leoncavallo does not think of abandoning his task, that he has had the romance of Willibald Alexis translated into Italian, and is delighted with the subject, in which he foresees strong dramatic effects. The work will be finished in the winter of 1896.

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## LOS ANGELES.

LOS ANGELES, Cal., July 30, 1895.

THE Chautauqua Summer School of Music closed its session last Thursday with a prize contest for amateurs. The contestants each sang a selection of his own choice, and then sang Come Where the Lindens Bloom (Dudley Buck), which was selected for the occasion by Professor Cornell.

The prize winners and their selections were: Soprano—First, Miss Bertha Raymond, Eurydice (Gluck); second, Miss Stella Perry, air Samson (Saint-Saëns). Alto—First, Miss Lillie Scanlon, Life (Blumenthal); second, Mrs. J. E. Young, The Lord is Mindful (Mendelssohn). Bass—First, J. H. Halfhill, Love Song (Shelley); second, George Lunt, Sunset (Dudley Buck). Tenor—First, Edmund Earle, Fiddle and I (Goodeve); no second prize.

The Sobrini Summer School at Ocean Grove (Santa Monica) gave a grand concert Saturday night, assisted by the Ellis and Treble Clef clubs, of this city.

Pinafore was given as a benefit for the Soldier's Monument Fund at the New Los Angeles Theatre Friday and Saturday nights with a matinee Saturday afternoon. The houses were fair sized and very enthusiastic. The cast comprised the following professionals: *Sir Joseph Porter*, W. K. Mathews; *Captain Corcoran*, Dr. Ludwig Semler; *Ralph Rackstraw*, F. W. Huntley; *Dick Deadeye*, George A. Dalton; *Boatswain*, C. Cook; *Carpenter's Mate*, F. H. Maybin; *Sergeant of the Marines*, R. Sullivan; *Josephine*, Jessie Padgham Conant; *Hebe*, Miss E. Benson; *Buttercup*, Bernice Holmes. The sisters, cousins, aunts and sailors were prominent local singers.

It is currently reported here that an opera company will be organized by Modini Wood and H. C. Wyatt (the managers of the Pinafore noticed above). The company will tour Southern California first, and then if the impression upon the public is sufficiently favorable more extensive tours will be attempted.

Rev. Edward Hildreth, who is to donate a pipe organ to the First Congregational Church as a memorial of his son, has spent considerable time in the East studying the merits and demerits of the various styles of organs until he has become so thoroughly posted that he will purchase a much finer instrument than at first anticipated. The new organ, it is said, will be the finest

west of the Mississippi and is to cost \$7,500. It is now being built by Farrand & Votey, of Detroit. The action will be electrical, and the keyboard will be placed a considerable distance from the pipes.

William Touchoun, a bandmaster of considerable World's Fair experience, is endeavoring to persuade those in charge of Southern California's proposed exhibit at Atlanta to send a great band to advertise our glorious climate as a producer of musicians as well as oranges.

YERAC.

## JACKSONVILLE.

JACKSONVILLE, Ill., July 30, 1895.

THE prospects for a good musical season were never better and the season this year will open early in September, and besides several public affairs there are "on the grid" numerous private ones.

The faculty of the Illinois Conservatory of Music will remain almost unchanged: Prof. E. F. Bullard, general director and superintendent; Prof. John H. Davis, directory of piano, organ and harmony; Miss Julia Talleifarro, voice and chorus singing; Mme. Helen Agnes Bullard, assistant director piano and organ; Miss Emma Meek and Miss Marie S. Bullard, &c., assistants; Miss P. B. Maxwell, classic and modern language; Miss Nichols, elocution.

The Illinois College of Music faculty are as follows: Prof. Wallace P. Day, director organ, piano, harmony and composition; Miss Mary E. Dickson, teacher piano, organ and musical history; Miss Phoebe J. Kreider, voice and harmony; Miss O. N. Harrison, assistant to Miss Kreider; Prof. Matthew H. Grist, piano, violin and orchestral instruments; Frank M. Metcalf, teacher guitar and mandolin, &c.

Early in September, under the direction of Mr. Samuel Nichols, will be given a travesty of the Flying Dutchman, all the characters to be taken and sung with male voices. This was to have been given last season, but owing to numerous other affairs it has been postponed until the coming one.

Arthur S. Loving, tenor of the First Baptist Church, leaves here soon, and will enter the Harvard Law School.

The musical people away are Mrs. Robt. M. Hockenhuil, of the State Street Presbyterian Church, and Miss Marie Bullard, at Colorado Springs; Prof. J. H. Davis, at Boston; Miss Talleifarro, in Virginia; Miss P. J. Kreider, traveling in the East; Misses Martha Duer, Carter and others, at Dresden.

A new vocal teacher will arrive here soon, and will open a studio independent of the conservatories. He is a pupil of the famous baritone Francis Walker, and will, besides attending to his private work, conduct and act as soloist at the Catholic Cathedral.

The Opera House, which is the finest in the State outside of Chicago, is being redecorated. The house is a beautiful one, having a seating capacity of 1,400, and Messrs. Tindale, Bacon & Co., the music publishers, &c., will have charge of the house

this season, which means that more than one first-class musical attraction will be here. There is some talk of having one of the larger of the grand opera companies here during the season for one or two performances, and if the idea is pushed it may be carried through. It will be done as it was once before, through subscription, and as over 300 left here last season for St. Louis for one or all of the performances, it is quite likely Jacksonville patrons of music will hear some of the great artists.

More news next time.

BOB-CHI-JACK.

## The Organ in Bach's Time.

THE organ as it existed in Bach's day, and as in most essentials it exists now, is an instrument peculiarly suggestive in regard to the realization of the finest and most complete effects of harmony, of modulation and of that simultaneous progression of melodies in polyphonic combination which is most completely illustrated in the form of composition known as the fugue. It is so for two or three reasons.

In the first place, it is the only instrument in which the sounds are sustained with the same intensity for any required length of time after they are first emitted; however long a note may have to be sustained, its full value is there till the moment the finger quits the key; a quality which is invaluable when we are dealing with long suspensions and chains of sound.

Secondly, the opportunity of playing the bass with the feet on the pedals, leaving the left hand free for the inner parts, puts within the grasp of the single player a full and extended harmony and a freedom in manipulation such as no other instrument affords.

Thirdly, and in the case especially of fugue compositions, the immense volume and power of the pedal notes impart a grandeur to the entry of the bass part in the composition such as no other medium for producing music can give us. In the time of Bach this splendid source of musical effect was confined to the great organs of Germany.

The English organs of the day had in general no pedal board, and it is probably owing to this fact more than to anything else that Händel's published organ music is so light, and even ephemeral, in style, as compared with Bach's—that he treated the organ, as Spitta truly observes, merely like a larger and more powerful harpsichord; without the aid of the pedal it would be rather difficult to do otherwise; and the English organ of the day was in every respect a much lighter and thinner affair than the "huge house of the sounds," the thunder of which was stored in the organ gallery of many a Lutheran church.—*The Fortnightly Review*.

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**Miss Yaw.**—Miss Ellen Beach Yaw, who arrived in London recently, too late to participate in the season, left that city on Friday, August 2, for the Rhine and Switzerland to take a much needed rest after a concert season lasting over seven months. She will return to this country in the fall and will again be heard in concerts.

**Tirindelli.**—The violinist Tirindelli has signed a contract for an artistic tour in North America. He leaves for New York August 1. His tour will extend to San Francisco. He has composed an opera, *Atenaide*, given some three years ago at Venice, and some sonatas and romances.

**Zurich.**—For the next opera season the City Theatre has engaged Ternina, of Munich, and the tenor Emil Götze. Among the works announced are Massenet's *Werther*, Bruneau's *L'Attaque du Moulin* and Smetana's *Dalibor*.

**Nuremberg.**—The operetta *Chansonette*, by R. Delinger, has been produced at Nuremberg, under the direction of the composer. The title rôle, taken by Fri. Irene Szilassy, was very successful. The composer was called out and received a "tusch" at the end of the performance.

**Eisenach.**—The great meeting of delegates of the Allgemeiner Deutscher Musiker Verband was held at Eisenach in the week July 22 to 27. A new organization and the election of a new president were the chief matters before the meeting.

**Mascagni.**—The irrepressible Mascagni is working at a new one acter, *Il Viandante*, founded on Coppée's *Le Passant*. It will be produced next winter. The Brazilian Paladilhe has treated the same subject.

**Bruneau and Zola.**—Respecting the reports of the opera by these two collaborators Zola writes: "I am not working at anything theatrical for the next winter." And Bruneau follows suit: "There will be no new work

by me next season, as the score on which I am engaged will not be ready till next year; as you know, a music drama to which Zola has written the text and which will be produced at the opera in 1896-7."

**Carvalho.**—M. Carvalho has engaged Mlle. Douste for his production of *Hänsel and Gretel* at the Opéra Comique, Paris. He has also heard the first act of *Caprice de Roi*, by Paul Puget.

**D'Harcourt.**—M. Eugène d'Harcourt has published a pamphlet, *Remarks on the Execution of Wagner's Tannhäuser* at Paris in 1895.

**Paris Conservatoire.**—M. Constant Pierre has just published a work on the origin of the Paris Conservatoire, entitled *B. Sarette et les origines du Conservatoire national de musique et de declamation*.

**Barcelona.**—A collection of Catalan popular songs has been published under the title of *Folklore Musical Catala*.

**Lille.**—The town of Lille is to possess a new theatre, entitled the *Théâtre de la Décentralisation*. It will give everything from chansonette to opera, from monologue to high tragedy. The same program will comprise a drama, a comedy and a lyrical piece, with songs, monologues, &c., in the intervals. In other words, it is to be a variety house.

**Braun.**—Oscar Braun, the tenor of the Cologne Theatre, is engaged for the opera house at Frankfurt.

**Carlsbad.**—On July 11 a concert took place at which Heinrich Grünfeld, the cellist, and Prof. Heinrich Mayer-Mahr appeared, assisted by Miss Sibyl Seligman, of London.

**Palmay.**—Fran Ilka Palmay intends to join the English stage. Sir Arthur Sullivan is composing an operetta for her appearance at the Savoy Theatre, London.

**Dresden.**—August Iffert, of the Royal Conservatory, Dresden, has published a "Gesangschule." The work consists of one theoretic and six practical parts, for soprano, mezzo-soprano, alto, tenor, baritone and bass.

**Verdi and Boito.**—The last story about the completion of Boito's *Nero* after eleven years' delay is as follows: Boito urged Verdi to go on with his composition for Dante's *Inferno*. "No," said the veteran, "Paradise is enough for me, not another note!" Boito insisted. "Well" replied Verdi, "I will write when your *Nero* is ready." Ten days afterwards Boito appeared with a huge MS., which he played over. Verdi was delighted with the music, but by no means delighted when his friend handed him the libretto of the *Inferno*.

**Florence.**—A new society, entitled the *Cherubini*, has been formed in Florence for the performance of musical compositions which, while they are acknowledged to be masterpieces, have never been popular.

cal compositions which, while they are acknowledged to be masterpieces, have never been popular.

**Florida.**—The composer Florida, who is also his own librettist, is at work on two operas. One is in two acts, based on a comedy of Shakespeare, in buffo style, and named *The Wise Men*; the other, a dramatic work in four acts, is called *Donna Juana*.

**Vienna.**—The first representation in Vienna of *I Medici* will be given in the month of November. Leoncavallo will be present, but probably will not conduct.

**Milan.**—Beethoven's *Fidelio* will be given at La Scala next winter.

### Georgine von Januschowsky.

GEORGINE VON JANUSCHOWSKY, who has been offered an engagement as dramatic prima donna for a season of grand English opera at the Covent Garden Theatre in London for the month of October, could not accept the offer on account of important engagements for concerts and festivals in the principal cities of the United States, which she has entered into for the fall prior to the beginning of her engagement with Messrs. Abbey & Grau at the Metropolitan Opera House. On account of her success at the Wagner festival at Brighton Beach, under Anton Seidl's direction, she is in great demand as a singer of Wagnerian music.

**A Violinist Killed.**—Paterson, August 2.—B. Wanderlich, a violin teacher, of New York, was killed on the Erie Railroad here at the Essex street crossing by the 6:40 west bound train to-night.

He attempted to cross the track in front of the train and was struck and hurled into the air. He was conscious when picked up, but died very soon afterward.

**Augustus Hyllested.**—Augustus Hyllested, the piano virtuoso, is living at the present time in London. He has had plenty of success abroad and will not return to this country except to play in concert. He will play the Grieg concerto at the North German Exhibition in Lubeck on August 26. During the fall he will play in Berlin, Leipzig, Dresden and Cologne, and next spring in London. Mrs. Hyllested is at present visiting her home in Chicago.

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### The Strong Man in Music.

THE earliest noteworthy instance of the strong singer was the redoubtable Stentor, whose achievements are immortalized in the deathless lines of Homer. Stentor was a herald by profession, and it is related of him that his voice was as loud as that of fifty men. Whether he was a robust tenor, a baritone, or a bass history relateth not; but the fact that his name has been converted into an adjective, and is habitually spelt with a little *s*, is, we take it, a sufficient proof of his lung power, as well as of the impression he created on his contemporaries. His memory is still green, and it affords striking proof of the influence that physical force has always exerted and still exerts to this day in the domain of music. If direct evidence be needed of the truth of this assertion we have only to point to the scenes enacted during the last three weeks at Covent Garden, where almost unexampled enthusiasm has been awakened by the greatest living exponent of the Stentorian school, Signor Tamagno.

Now while we are very far from contending that the mere exhibition of physical force is a thing to be admired in the realm of art, it may not be without profit to observe how far the possession of power and endurance, or the cultivation of the athletic instinct, has conduced to success in the annals of the art. To begin with, inasmuch as the commonest of all Philistine objections to the musical profession is that it tends to effeminacy, there can be no doubt that the general popularity of a singer or player is considerably enhanced by the knowledge that he can hold his own in other spheres of activity than those exclusively connected with his calling. In the case of instrumental exponents the sedentary conditions of their life, and the care they have to take of their fingers, render it difficult for them to devote their attention to outdoor or violent pursuits. A great pianist or violinist can never hope to excel as a wicket-keeper.

It would not do for Herr Burmester, for example, to stand up to Richardson's or Woodcock's deliveries; or for M. Paderewski to keep goal in an association football match. Still, if one looks at the list of musicians who have achieved distinction in the course of the century, it is quite refreshing to find what a creditable proportion have given the lie to the view that the service of art is incompatible with a taste for manly and athletic pursuits. Staudigl, one of the finest singers of the century, was a keen sportsman, who, while fulfilling his operatic engagements at Vienna, used constantly to spend his days in hunting expeditions in the neighborhood. As for Mendelssohn, it is well known that though not endowed with a robust physique, there were

few pastimes in which he did not excel. He was an excellent billiard player, very fond of gymnastics and riding, and a good dancer and swimmer.

Rubinstein's immense strength was conclusively exhibited at the keyboard. As for Ole Bull, who was a splendidly made man, there is a delightful story of how Liszt, in the year 1840, once ordered him to execute summary punishment on a manager who had endeavored to sow dissension between the violinist and pianist. The culprit was invited to breakfast, after which he was subjected to a searching cross-examination, and finally Liszt pronounced sentence as follows: "Ole Bull, I charge you to take this man and hold him at arm's length out of the window"—they were in a room on the third story—"until he confesses." The order was promptly carried out, for Ole Bull had muscles of steel, and the wretched manager was kept dangling in midair until he had confessed his misdeeds. A few years later on a Mississippi steamboat, some rough fellows having insulted Ole Bull, he challenged the strongest of them to a wrestling match and threw him over his head. Subsequently Ole Bull heard of the same fellow as having gone to an editor to call him to account for an adverse criticism on his playing, and expressing his readiness to fight for "the strongest fiddler he had ever seen, anyhow." Lablache was a Stentor and Samson in one. "His strength," writes Mr. Julian Marshall, "was enormous. As *Leporello* he sometimes carried off under one arm, apparently without effort, the troublesome *Masetto*, represented by Giubilei, a man of the full height and weight of ordinary men! Again, in an interval of tedious rehearsing, he was once seen on the stage to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it! The force of his voice exceeded when he chose the tone of the instruments that accompanied it and the noise and clamor of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell." Certainly his strength was no drawback to Lablache, who was not only one of the greatest singers, but one of the most honorable men that ever adorned the profession, and who deserves to live long in grateful remembrance if only for his generosity in defraying out of his own pocket the fees of the operatic singers who took part in the performance of Mozart's Requiem after Beethoven's death. Coming down to later times, it is not too much to say that Wagnerian opera has been a regular school for the training of vocal athletes, in which the race has nearly always been to the strong in the literal sense of the word. A powerful physique is absolutely indispensable to those

who aspire to sustain the heroic rôles of *Tristan* or *Isolde*, *Siegfried* or *Brünnhilde*. There can be little doubt that it was to his exertions in singing and impersonating the first mentioned of the above parts that the untimely death of Schnorr von Carolsfeld was to be ascribed.

In the case of those who can stand the strain, on the other hand, the exertion only seems to develop and invigorate the physique. Certain it is that the best known of the Wagnerian singers of the past thirty years or so have almost without exception been of a remarkably robust type. To this class—in view of their present allegiance to the Wagnerian cause—must now be referred the Messrs. de Reszké, both of them men of powerful build as well as keen sportsmen, their union of musical talent with a keen and practical interest in horses proving them to be true sons of Apollo, who was not only the god of music but a notable huntsman and the best of celestial whips.

But after all it is not necessary to go abroad in search of evidence to rebut the Philistine fallacy that musicians are unmanly and unathletic. Take our singers, and consider how entirely inapplicable the former epithet, at any rate, is to such men as Mr. Santley, Signor Foli and Mr. Lloyd among our veterans. Take the case of Dr. Hubert Parry, who, but for a rule forbidding the same boy to hold both posts, would have been captain of both football teams at Eton; who in his college days was an excellent cricketer and is still a fine swimmer, a fearless yachtsman and a member of the London Skating Club.

Among the leading younger artists there are few who, within the limits imposed by their professional duties, do not cultivate their athletic instincts. Messrs. Norman Salmond, Watkin Mills and Plunket Greene are all devotees of golf, a game, by the way, to the fascinations of which Mr. Lloyd has latterly succumbed. The newly elected Mendelssohn scholar, we learn, is an excellent cricketer. In the ranks of the amateurs this divided allegiance to art and athletics could be illustrated ad infinitum. But enough has been said to show that so far from being impracticable, it is manifested, with the happiest results, in precisely those members of the profession who are its greatest ornaments.—*The Musical Times*.

**Marsick in Switzerland.**—Marsick, the French violin virtuoso, has gone to Switzerland, where he will rest for the months of August and September.

**MISS A. HERMIONE BIGGS**, an assistant of Dr. WILLIAM MASON, will have time for a few more piano pupils. For further particulars, apply at Steinway Hall, New York, after September 1.



ON or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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# MUSICAL INSTRUMENTS



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**No. 805.**

NEW YORK, WEDNESDAY, AUGUST 7, 1895.

**M**R. F. TOLEDO, of the Æolian Company, left London on July 21 for Paris and Berlin on important business for the company.

**M**R. FELIX KRAEMER writes to our Berlin office from Carlsbad, where he is getting into shape, that he has not permitted the opportunity to pass him to sell a number of Kranich & Bach pianos. The manner in which he is progressing gives the best hopes of his ultimate and complete recovery.

**T**HE rapid advance of the reputation of the piano actions of Comstock, Cheney & Co. is due to the character of the workmanship, the reliability of the article, the durability of the same and the knowledge of the fact that the makers consist an institution which is absolutely trustworthy. No wonder the action sells.

**N**O one should lose sight of the fact that the modernized Marshall & Wendell pianos are instruments of a fine type, built upon original, exceptionally original lines, and that every effort is put forth to make them thoroughly satisfactory to the dealer and the musical public. The factory of the Marshall & Wendell Company at Albany is a model of industrial development.

**I**T is probable that Mr. Herbert C. Theopold, of the Schimmel & Nelson Company, of Faribault, Minn., has returned from Europe, where he has been for some time. The new invention of the firm, an inverted grand, to which reference has been made in these columns, has interested the house of Roenisch, of Dresden, to such an extent that it may purchase the German rights of the patent.

**D**ERBY, talk about Derby, Conn., where the Sterling works are located. Why, it is one of the busiest seats of piano production in this country. Those two men, Blake and Mason, have put the town of Derby under obligations. They have created a great piece of mechanism in the shape of the vast Sterling works, where Sterling pianos are produced by the thousands, and it is very doubtful if they have not made the output of those works the greatest in point of number in this country.

**S**MITH & BARNES, of Chicago, are evidently to be among the greatest producers of pianos in the United States, and their sales are not limited to Western territory, although they are a Western house. The Smith & Barnes piano is sold in the East as well as in the West and South, and is daily becoming a greater favorite among the dealers. Mr. Smith in his department is a decidedly practical man; Mr. Barnes in his has given evidence of the finest kind of commercial instinct. These are some of the reasons of the firm's success.

**W**E wonder how many piano manufacturers are to-day prepared in practical shape for the approaching fall trade. We mean in genuine, practical shape—in such a shape that the shipment of ordered pianos will ensue immediately upon receipt of order or quickly thereafter. How many are there? Our own opinion is to the effect that a limited number only is prepared to the degree of practical shipments. This is the repetition of the experience of former years, and it is hardly necessary to dwell on what has become a custom in the trade.

**T**HOSE who have watched the evolution of the Briggs piano are surprised at the great strides that have been made in its various improvements. But then it must be remembered that the Briggs people are piano makers by profession and understand the art in all its phases. There is to the Briggs piano a quality of tone which makes it attractive to musical people who are devoted to certain tone characteristics in pianos which elevate the instruments from the ordinary pianos to the higher class of musical instruments. To the latter the Briggs belongs.

**A**BRIEF review of the affairs of the A. B. Chase Company, of Norwalk, Ohio, illustrates how a progressive house can keep on climbing in spite of the ill health of its guiding hands.

We have just received a lengthy and interesting letter from Mr. L. L. Doud, the secretary of the company, in which he says that the factory is running right along on full time, that business is far ahead of expectations, because there are more orders on the company's books than can be filled promptly. The working force of the factory has been increased with the commendable object of trying to pile up a good stock for the fall trade, which Mr. Doud says he knows is surely coming.

During the last few months changes for the better have been made in all the styles of organs; a new catalogue has been sent out containing new styles which are to be ready for the fall. Further improvements are being made in certain styles of pianos, all of which will be noted later.

That is a fairly good record to make and here are the conditions under which all this energy has been infused: For the past four months President Calvin Whitney and Treasurer L. A. West have been unable to attend to business through sickness, and Mr. West has been taking healing baths at Detroit for half that period. He is recovering slowly.

Mr. Whitney is slowly getting strong and well again at Lakeside. Mr. West's work has been taken care of by the firm's former stenographer, and Mr. Doud has been compelled to write his own correspondence. Matters pertaining to advertising and newspaper work have had to slide. All this, and yet the A. B. Chase Company is moving smoothly and surely, as it has always done.

Mr. Gebhart, of the firm, with his family, is visiting friends in Iowa, and Mr. McIntyre is at his home in Minneapolis. Mr. Moore is back at the factory, and is helping the work along with his accustomed vigor.

Many firms have walked backward under less adverse conditions than the above, but the A. B. Chase Company—perish the thought!

## THE LONDON OFFICE.

**M**R. BLUMENBERG, who is at present in Europe, writes to us that the success of the London Edition and London business of THE MUSICAL COURIER surpasses even his most sanguine expectations. The office has really become the centre of the musical world, and there is a never-ending flow of people who are interested both in THE MUSICAL COURIER and its London Edition, and who are desirous to learn of one thing or hear of another associated with musical matters on both sides of the Atlantic.

The opening of offices in Europe was quite a risky matter, for a failure of the scheme would have reflected upon the paper here. There is a probability that important European connections will be made by Mr. Blumenberg in the interests of the paper for both the musical and the trade departments before his return to this country. As usual they will be of deep interest to our readers.

**O**UR London office is informed by Mr. Adlington, of the great house of J. Muir Wood & Co., of Glasgow, that it is very probable that the Hardman piano will soon have an important representation in London.

**M**R. LEOPOLD PECK, of Hardman, Peck & Co., has returned from his vacation and is devoting his attention to business, a habit which has become a passion with Mr. Peck, and which has brought forth results that place him among the best business minds in the piano trade.

**A**GENTLEMAN well posted in such matters, and one in a position to know particularly of this case, says that the whole project of manufacturing pianos in Detroit that was broached by the Whitney-Marvin Company has been abandoned, and that they will hereafter devote themselves to the line of goods they are now handling.

**M**R. FRANK H. ERD, of Saginaw, Mich., who is making an assured success with the instruments bearing his name, says in a recent letter that he has not yet determined to open a piano wareroom in Detroit, but that when the time comes for such a move he will give out the news in detail, so that no one will be kept awake nights guessing what he will do next.

**T**HERE seems to be a difference of opinion as to what should be said by resident dealers into whose territory the now celebrated Mr. A. A. Fisher, of Kimball fame, goes. It has been advised that they oppose him; it has been advised that they praise him and his wares. Mr. Fisher has been operating lately in and around Burlington, Ia., and from the local papers that have been sent to this office we should advise all of them to read these delightful stories that have appeared in the *Sun*, and have been subsequently gathered in book form under the title "Chimmie Fadden Explains," that they may learn the true significance of that trite but potent phrase, "What t'ell."



## AMERICAN PIANOS IN ENGLAND.

LONDON, July 23, 1895.

IT seems to me that some effort should be made on the part of our American piano makers to secure an outlet for the American piano in England, not only for English trade, but for the trade controlled by London in the colonies. We know that four American makes of pianos are and have been handled in Great Britain, viz., Steinway, Mason & Hamlin, Hardman and Kimball, and I believe from what I observe here that the latter firm in its usual circum-spect manner is doing quite a trade in this country through its agent here.

But the whole plan or subject has never been properly "attacked," if I may so term it; that is, our United States piano manufacturers have never systematically gone ahead to study this market and learn how it should be treated. I hope that my visit here may aid them in one way or the other to study this question, and, at least, endeavor to see what can be done here. As far as I am concerned I am sanguine enough to believe that a great deal can be accomplished.

In the first place we must recognize that there is absolutely no prejudice against American goods or goods associated with an American name. All I need to cite is the fact that at its maximum period of prosperity in the American organ trade here 11,000 to 12,000 organs made in the United States, and bearing the names of their makers, were sold to English houses. There is just as little prejudice against American pianos, as witness the cases of Steinway, Mason & Hamlin, Hardman and the young Kimball piano.

The question of price, then. In this respect let me say that large quantities of high priced German pianos are sold, very large quantities; the output of some concerns coming here to an extent of over 50 per cent. of their production. I know that these German pianos of a certain specific grade cost nearly as much to make as our medium grade pianos, if not as much. They sell here in really huge quantities, and through English houses in the colonies, too. It is not a vital question, this question of price, and it can be modified, too.

Our varnish system adds considerable to the cost of our pianos, not only through its direct varnish and labor charges, but because of the time charge, the time being one of the greatest elements of cost in that department of piano manufacture. All this could be eliminated by coming here and making arrangements to ship the pianos in the rough, as it were. The whole system of French polish is very simple, and there is not one house of consequence which does not employ French polishers who would take up the American piano and in a few days have it in shape, whereas the varnish with us sometimes requires months.

Let us deduct the varnish cost from the price of our pianos and the cost of the varnish investment considering the storage of the pianos in varnish, the time charge, &c., and calculate the difference between this and the allowance you must make to the English firm for putting on the French polish, which is an insignificant item, and you will find that you can come over here and compete.

But you never can do anything unless you come over here and feel the market. It cannot be done by correspondence; nothing at all can be gained by that and it is wasted time. I have discussed this matter in the interest of the American piano, and I know enough of the English people to know that they will appreciate its tone. Why is the tone of the German upright appreciated? Because it is based on the overstrung scale, and, of course, all our pianos are overstrung and the two tones are analogous. The German overstrung upright was not rejected; it was most appreciatively accepted and at a higher price than is paid here in London for good English flat scale pianos.

The latter, however, cannot give forth volume; many have what may be termed a "sweet" quality of tone, but volume, power, cannot be evolved except from an overstrung, and the German overstrung with its large volume took a position here at a higher price than the great bulk of English made pianos bring.

Naturally the shrewd German piano maker makes cases to suit the English taste; the shrewd American

piano maker can readily do the same. He must come here, get the designs and patterns and go home and make the case. This idea we have in America of making the same general style of case is very barren, anyhow. Over here hundreds of varieties can be seen. It would do us a great deal of good if we could follow some of the European models even for our home trade, which, I believe, is considerably tired out with the everlasting monotony of the American taste.

I therefore reach the conclusion that English soil can readily be invaded and captured by any American piano manufacturer who will make it his systematic business to do so. It must be done on a business basis, for these people over here are educated to attend to their business systematically and appreciate those who follow a similar rule. But here is a field for our American pianos. Those who may follow my suggestion will admit this.

M. A. B.

## WANTED—A PROTECTIVE ASSOCIATION.

BURLINGTON, Vt., July 24, 1895.

Editors *The Musical Courier*:

We have a case on hand of this kind. One of our agents sold an organ to a man called George Austin, in Bombay, N. Y., who at that time was keeping a hotel there. He did not pay anything on it when delivered, and before we returned there he had moved to another town, and by the time we had got there he had gone to Utica, N. Y. We employed a lawyer there, but he could not find him.

Now we would like to know if there is such a thing as a retail dealers' association of any kind that we could join that would be of mutual benefit to ourselves and other dealers in a case like this. If the name and number of the instrument, also the party's name, could be sent to different dealers, when their canvassers were out they could look out for the same, and if found could be shipped to him (us) at his (our) expense. If there is not such an organization, we wish you would publish something in your paper and see if one cannot be started. Please drop us a line and give us what information you can about this matter.

Yours respectfully,

McKANNON BROTHERS &amp; Co.

THERE is not to our knowledge any organization or association of piano or organ dealers or musical instrument dealers now in existence. Certain trade papers have for a considerable time advocated the formation of such associations, and one paper published in New York city has gone so far as to make the statement that such a combination does really exist, giving it a name and printing correspondence as having been written on its letter heads, but most diligent search by representatives of THE MUSICAL COURIER has failed to discover any of the officers of this mythical affiliation of kindred souls or to locate any given address where a communication would reach this august body.

The scheme is not a new one; it presents no features of novelty, and it would probably, if brought to the surface again, demonstrate another time the impossibility of members of the piano business or of the organ business meeting on a common ground for distinctly outlined purposes, unless such organization be composed solely of individuals or concerns doing business at a given locality, as, for instance, the Piano Manufacturers' Association of New York City and Vicinity, or the Chicago Music Trades' Association, the latter, however, having strenuously maintained its original principle of social intercourse from which business relations are eliminated.

When the bulk of business, so far as dollars and

cents are concerned, is taken into consideration, when the amount of business, so far as the number of instruments handled for rent or on the instalment plan is taken into consideration, the percentage of actual loss is so very small that the annual dues paid by members of a regularly organized association for the maintenance of even an economical administration would, in the course of a few years, exceed the total amount of the combined losses of these members. So long as the present systems of competition exist, so long as the present systems of selling instruments exist, there must in the very nature of things be an occasional account to be charged on the wrong side of the ledger.

It is possible and it may be feasible at some time to contrive a series of general forms of contracts that will be universally used by dealers in the several States, or sets of States, wherein the law governing such transactions are similar. But even this project which has been frequently broached does not appeal to a very large class of the trade community in any given section, each member of it having his own ideas and using his own formula, which is usually more or less jealously guarded.

As to the suggestion made by McKannon Brothers & Co. that the name and number of the instrument as well as the name of the defrauded purchasers be circulated among the dealers, THE MUSICAL COURIER will always be at the service of the trade for the issuance of such warnings, but if a person intends deliberately to defraud a dealer it is not likely that he or she will operate under the same name in different places, and it is such an easy matter to remove the name or number of an instrument that no one smart enough to steal one is liable to be phased by so small a trifle. Again, the passing of an instrument into the hands of a third or innocent party in general practice puts it out of the reach of its legitimate owner, and it is but small satisfaction to know where a thing is that you can't gain possession of, even though it be your own.

It is a safe statement that the pianos or organs that are lost during the course of the business are, in nine cases out of ten, instruments that have been delivered without a careful, thorough investigation of the purchaser. It is also a safe statement that it is fair to assume a person who does not make a first payment, a cash deposit on his purchase, is not a person to trust, as witness the case instanced above.

## Another Kimball Triumph.

SILVER LAKE, N. Y., July 26.—(Special to the *Journal*).—Robert Goldbeck, the composer and pianist, gave the first of his summer recitals last evening before an enthusiastic audience of over 3,000 people, who made the vast auditorium ring with their hearty applause. It was the most successful recital ever given in the auditorium, as heretofore the pianos used were not sufficiently resonant to fill the large building and the audiences were small because only those in the front seats could hear.

The success of Mr. Goldbeck's recital was largely due to the Kimball grand piano which he used, and the pure tone of which was as plainly heard in the rear as in the front row. It is certainly a wonderful instrument, and the fact of the management securing such an instrument, and thus enabling every part of the audience to enjoy the concerts, will bring out larger numbers than have ever before attended. Mr. Goldbeck is to be congratulated on the success of his first appearance, and the management is to be congratulated on securing such a piano as the Kimball, without which half of the enjoyment would be lost.—*Syracuse Daily Journal*, July 27.

—W. E. Peabody has removed his music business to his new quarters, No. 385 Main street, Poughkeepsie, N. Y.

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SHEVING—I have never played upon a piano which responded so promptly to my wishes.  
Geo. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



## STORY &amp; CLARK PIANO.

**N**O piano was ever born under healthier auspices and with a brighter future than the Story & Clark piano, of Chicago, which has just appeared before the musical world. We are more than usually gratified in saying this, for we most unequivocally predicted this very thing, and why? Because we fundamentally know that Story & Clark, no matter what the cost may have been, would never have permitted a piano to appear with their name upon it, made by them and under their supervision unless it, be a really musical instrument. The house stands on a high musical pedestal; its organs have aided in creating a better musical taste, and hence when Story & Clark determined upon making pianos they necessarily had to be of a musical grade and not of a commercial.

The first instruments are not, in the usual slang phrase, above their expectations; they come up to the very level that was anticipated, for they were laid out on a high level.

We propose to go into an analytical description of these instruments as soon as a sufficient quantity has been produced to justify criticism on the basis of uniformity. We expect to see them come out alike, but we desire to be sure of this, and so do Story & Clark. So far, however, the Story & Clark piano is a success, and that is the first thing to score in its favor, and that is a great thing with a new piano.

**N**OTHING has been heard lately of the plan to make pianos in a town near Boston that was started a month or so ago by E. A. Green. Perhaps Mr. Green has discovered that the making of pianos is no easy task, and that it is cheaper to buy of the big factories than to invest capital in an enterprise that stands no chance to grow beyond local patronage.

**I**N printing the names of the officers and board of directors elected July 29 at the annual meeting of the Eolian Organ and Music Company, held at Meriden, Conn., by an error in composition we announced the name of Mr. W. B. Tremaine as the general manager. The initials, as printed, are wrong. The incumbent of the office of general manager is Mr. Harry B. Tremaine, son of Mr. William B. Tremaine, a young man who has already won high honors in the music trade.

**M**R. GEORGE NEMBACH, of George Steck & Co., ended his tour last Friday, August 2, upon his arrival from Europe on the steamer Augusta Victoria. Mr. Nembach received the benefits that prompted his going abroad, namely, the recovery of his health. His trip was not fraught with any business commissions, and, aside from his own personal interests, his mission over consisted in meeting and bringing back his daughter, who has been studying on the Continent. Mr. Nembach visited various parts of Switzerland and Germany.

**A**NY man who in looking over his mail sees something out of the ordinary will give it his attention. Any man who in looking over his mail comes upon a queer dark-blue card, in the upper corner of which is affixed a 2 cent postage stamp, will tear off the perforated rim and will see a collection of four Points that illuminate the excellence of the Needham piano and of four Points that tell of the merits of the Needham organs. It isn't everyone who is gifted with the faculty of saying a whole lot in a few words, but one of these fortunate individuals is to be found in the person of Mr. Chas. H. Parsons, of Needham fame, and every sensible minded dealer who rips open one of these odd mail messengers will be set a-thinking.

**A**MAN who comes to New York too seldom is Mr. W. M. Blight, of Keller Brothers & Blight, whose factory is in Bridgeport, Conn. It cannot be justly said that he visits the metropolis too infrequently for his own interests, because he is one who is thoroughly alive to the best ends of his enterprise, but he doesn't come here often enough to demonstrate to some of the laggards that plain, every-day, common-sense business methods will win, do win and are winning, as is shown by the fact that the Keller Brothers & Blight factory is running full time, has been running full time and will continue to run full time to

keep up with orders. It isn't alone the man who does these things, it is also the instrument that he makes, and the fact that the Bridgeport factory has not known an idle day in so long a while shows that an instrument is made there which sells.

**T**HERE are some men in the piano business, some in its collateral branches, who deserve vacations. One of them is Mr. Karl Fink, than whom no one works harder, more persistently and more effectively. Everyone who knows him (and everyone who is worth being known by knows him) will be glad and sorry to learn that he left New York on Saturday for a fortnight's rest with his family at Asbury Park. His friends, and all who know him wish to be counted as friends, will be sorry that he will not be visible for a time, but glad that he is enjoying himself as only Karl Fink can enjoy himself. He says that he will

time shall come for the full exploitation of his principles they will be found to embrace some radical diversions from the accepted ideas of making pianos that will perhaps set many people a thinking.

**M**R. GEORGE BOTHNER, JR., has just returned from a business trip through the West, which has been productive of good results. Particularly is Mr. Bothner to be congratulated on having opened up trade for piano actions with a number of new firms in the Western States. For the present Mr. Bothner will be kept busy completing orders and preparing a good, substantial stock of actions for the fall trade, which he is confident will be a large one. He will make another Western trip in the autumn.

## Steinway Picnic.

**M**ESSRS. STEINWAY & SONS' employes from all of the factories combined in holding a picnic at North Beach last Saturday. A conservative estimate of the number of persons present would be about 4,000.

The committee having the fête in charge sent a telegram to Mr. William Steinway at Mount Clemens, Mich., informing him of the progress of the open air festival and wishing him well. At about 5 P. M. the committee received an answer from Mr. Steinway, saying that he was getting on most encouragingly, and wishing the employes all of the joys that belong to industrious people.

## Swick Factory Sold.

**T**HE Swick Piano Company's factory, located on East 124th street, was sold out by the sheriff last Monday, August 5, the sum realized being in the neighborhood of \$6,700.

A representative of THE MUSICAL COURIER, assigned to get the facts in the case, was referred to the sheriff's office, and was informed by Deputy Sheriff Henry P. Mulvany, who had charge of the matter, that the sale was made under an execution issued June 28, 1895, on a judgment obtained June 27, 1894, in an action in the Supreme Court, brought by Louis Haas v. John J. Swick and George W. Weser. Notices of claim were interposed on the part of Ettie Swick and the Swick Piano Company.

After trial by the sheriff's jury the value of the property was found to be \$12,500. The plaintiff, Haas, gave a bond of indemnity in the sum of \$25,250, which was approved by Justice Stover, of the Supreme Court.

The contention made by the plaintiffs' attorneys, Messrs. Campbell, Ford and Hance, was that the Swick Piano Company was organized in fraud, and to cover up and protect John J. Swick. Deputy Sheriff Mulvany said that the plaintiff has the affidavit of four out of five of the members who comprise the board of directors, confirming this charge.

Mr. Abraham Levy, counsel for the defense, by his knowledge of the intricacies of the law, managed to prevent the sheriff from selling the property for thirty days.

## Can Save Himself.

**T**HE small dealer who has been pressed toward the wall the past years may still save himself by following a correct program in the conduct of his business. If he has no capital at all he is naturally gone, and must ally himself with the great jobber. If he has limited capital he will naturally ally himself with the large jobber to save himself. If he has considerable capital, the great jobber may be able to convince him how he can more rapidly increase that capital by making an alliance.

But if he belongs to that class of dealers with considerable capital, compared, of course, to his business, and obstinate in his contention that he is able to compete with the great jobbers, he may save himself by attending strictly to his business and ignoring the jobber entirely; furthermore, by building around and about himself a local following—a kind of strong personal constituency, which will keep him before the public, and this can be accomplished, especially in the music business, because of the sentiment that enters into its character.

As the business of the great jobbers is conducted on business principles, the dealer we refer to must conduct his in like manner to compete. All loose and unbusiness-like ideas must be banished. Again, he must advertise in a dignified manner in the local press. This not only brings and keeps his name before the public, but insures for him the sympathy of the editor, who frequently has it in his power to drop a few lines in his paper that will greatly help things along.

Again he must understand and appreciate not only a piano and organ, but also the taste both as to tone and style of case. This is one of the most important features of our suggestion. Most dealers are very negligent regarding this point, and it is to-day one of the most important with the great jobber.

These are just a few points that show how an independent dealer can remain. We also wish to say that the great jobber does not care to have all the small dealers, especially those with capital, annihilated. The great jobber recognizes the value of competition, and he wants his various representatives in the various localities stimulated by decent and healthy competition, for that vastly aids them in doing a trade with such advantages as high prices, fair terms and a dignified system. Much may be learned in studying these questions carefully and in applying to the whole situation the best principles of mercantile ethics.

ESTABLISHED 1832.

**KELLER & BROS.**



**PIANOS**

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY  
**THE KELLER BROS. & BLIGHT CO.**

BRUCE AVE., EAST END. BRIDGEPORT, CONN.

SEND FOR CATALOGUE

be away for two weeks, but beginning on Monday, August 12, he will come daily to the city to attend to business and to distribute hand-made sketches of Founder Bradley's mammoth Turtle and original designs suggested by the bathing costumes for which that saintly resort is famous.

**M**R. JOHN W. REED, of Chicago, was among the visiting members of the trade who came into town last week on a purchasing expedition. Incidentally he told several people of what a wonderful city Chicago has become as the centre of the music trades, and he again impressed those to whom he talked seriously with the fact that he knows a whole lot of things about making pianos. Even the most conservative workmen—men who have devoted their lives to the bench—even the most careful manufacturers, men who have earnestly striven to make the best piano that they could, even the most pessimistic experts, men who think the possibilities of piano construction have reached their limit, must be interested and charmed by the theories of Mr. Reed.

The theories of Mr. Reed are not mere idle theories, they are demonstrable physical facts, and when the



### About Autoharps.

MODERN rules of commerce are tending in the direction of choking off the grist of the middleman; in other words, the inclination of trade is toward the immediate transaction between the manufacturer and dealer, thus affording three advantages, namely, profit to the producer, profit to the retail merchant, and a reduction in the price of goods to the purchasing public, in the ratio as the profit would otherwise be confiscated by the middleman.

It is along this line of policy that Messrs. Alfred Dolge & Son are working with reference to their traffic in Autoharps.

It is about thirteen years since the Autoharp was placed upon the market, and so closely have Messrs. Dolge & Son allied themselves with the principle, "from manufacturer to dealer direct" that the terms Style 2 $\frac{1}{4}$  and Style 2 $\frac{3}{4}$  are immediately synonymous with the prices, \$5 and \$7.50, respectively, and every dealer recognizes these synonyms without any reference to catalogue being necessary.

"Let this be the keynote of all that I may say to you for publication in the columns of THE MUSICAL COURIER," said a representative of Alfred Dolge & Son: "What we are doing in the matter of supplying our Autoharps at stated, never-fluctuating prices we are doing for the benefit of the trade, and we want to encourage the dealer to work for us. By our method the manufacturer makes money, the dealer makes money, and the Autoharp makes money for both. Prices have been maintained, and so extensively have we advertised the Autoharp, that the instant a dealer sees 2 $\frac{1}{4}$  and 2 $\frac{3}{4}$ , or other expressive numbers and fractions included in one of our announcements, he recognizes the price with which any respective number and fraction is synonymous."

"How many styles of the Autoharp have you?" he was asked.

"By the month of October we shall have 15 styles all told on the market. This list will include our four new Star styles, No. 7, price \$30; No. 8, price \$35; No. 9, price \$40, and No. 10, price \$50. These four new Star styles will be the finest musical instruments ever produced in the autoharp line. We have provided every extra facility for manufacturing these new, highest grade instruments, and shall be able to keep faith with dealers.

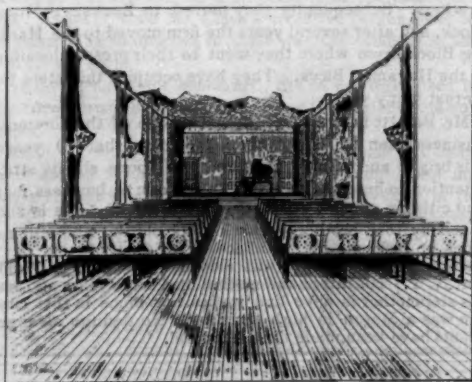
"You may add, also, that there is no defined section of the country in which our business is greater than in another section. It is pretty evenly distributed throughout the States and Territories. A glance over our daily mails will bear me out in this statement."

"And as to your foreign connections?"

"We have many foreign correspondents, and are daily in receipt of many foreign orders. And let me state here that the particular reason for this is not because of the absence of foreign competition. We have much of that, but our goods win favor for the simple fact that we make an Autoharp infinitely superior to the German or any other pattern. We use better wood, better wire and consequently produce an Autoharp that has tone—an element woefully lacking in the foreign made instrument."

### Wissner Hall in Newark, N. J.

THE people of Newark, N. J., have good cause to congratulate themselves on the help given to musical affairs there in the recent opening of Wissner Hall. Mr. Otto Wissner, of Brooklyn, has worked long and hard to establish the reputation of the Wissner pianos in that



WISSNER HALL, NEWARK, N. J.  
INTERIOR MUSIC HALL.

city, and in opening a first-class branch store and music hall there he has realized a success, not only in spreading his pianos through the city, but in giving an impetus to music.

The accompanying cuts show the interior and exterior of the new store at 611 and 613 Broad street, and the interior of the music hall. The location is the best in Newark—right in the centre of the shopping district—and on one of the best laid out streets in the Eastern part of this country.

No expense has been spared to make the hall attractive

and comfortable, and early in the fall a concert will be given there by the best artists obtainable to mark the formal opening.

Mr. E. H. Colell is in charge of the hall, and under his careful management the Wissner store there bids fair to be as prosperous as the big establishment in Brooklyn, which



WISSNER HALL, NEWARK, N. J.  
EXTERIOR OF WISSNER HALL.

was under Mr. Colell's care up to a month ago, to which he will return when he has thoroughly established the new venture in Newark.

### Another Jardine Opening.

MESSRS. GEO. JARDINE will equip the large three manual organ in the Madison Avenue Reformed Church, New York city, Rev. Dr. Kittridge, pastor, with their patent electro-pneumatic action this summer. The console will be detached and is to be movable. The instrument was built in 1890, and blank spaces were left vacant at the time for the addition of new stops. When the work is completed and the new action and stops are included the instrument will be one of the finest in the city. Besides the usual couplers to a three manual organ, the organ will have a very complete number as follows:

1. Swell Manual to Great.
2. Choir Manual to Great.
3. Swell Manual to Choir.
4. Swell Manual to Great, 8 Va.
5. Swell Manual to Great, Sub. Octaves.
6. Choir Manual to Great, Sub. Octaves.
7. Swell Manual at Sub. Octaves.
8. Pedal at Octaves.
9. Great to Pedal.
10. Swell to Pedal.
11. Choir to Pedal.

These couplers will be placed in line above the top manual and operated by engraved ivory tablets, according to the new rocking register system.

Mr. Frank Taft, organist of the church, will give a number of interesting concerts during the coming winter, and the builders intend to make this instrument one of their model electric organs and give Mr. Taft an instrument which will be suitable both for his recitals and also appropriate for congregational singing.

The bellows will be operated by an electric motor.

### Richard Ranft Retires.

NEW YORK, August 1, 1896.

Editors The Musical Courier:

I beg to inform you that our Mr. Richard Ranft, Sr., has retired from our firm to-day, after an active business career of almost 40 years.

Mr. Richard Ranft, Jr., will continue the business under the old style of Richard Ranft, and hopes to merit a continuance of the favors which you have shown our firm during so many years. Yours respectfully,

RICHARD RANFT,  
213 East Nineteenth Street.

THE above notice, which was circulated throughout the trade last week, caused no considerable comment, because it has long been known that Mr. Ranft, Sr., had been for years allowing the business over which he has so long presided to drift into the hands of his son, who has during the same period made a study of the wants and objects of the concern over which he was destined to preside.

Messrs. Weber Brothers report that they are busy stocking up for their autumn trade. Their factory has not been shut down since last January.

### The Popular Pease.

MR. JOHN D. PEASE, of the Pease Piano Company, expresses his belief that the piano trade this autumn will be the best in years, and bases his hopes upon the fact that good faith exists in other lines of industry, and also that mail orders begin to multiply and dealers are dropping in and giving the firm commissions to manufacture and ship goods. Among the Pease Piano Company's callers are a number of Eastern dealers.

From the indications resultant from the summer trade the present location in Chicago is far preferable to the site formerly occupied by the firm.

### Guilford Affairs in Pittsfield.

THE Lec, Mass., *Gleaner* of July 31 announced that E. E. Guilford & Co., music dealers of Pittsfield, Mass., have filed a voluntary petition in insolvency. The following rather contradictory story appeared in the *Pittsfield Journal* of July 27:

David E. Evans has purchased the business of E. E. Guilford, with the exception of the piano part, which Mr. Guilford will retain and carry on himself. Mr. Evans, who has had 18 years' experience in the music business, 10 of which were spent with Wood Brothers, will carry a complete stock of the latest sheet music, an elegant line of banjos, mandolins, guitars, &c.

The latter paper, being right on the field, may have covered the case more fully.

### Trade Notes.

—The employes of the Shaw piano works at Erie, Pa., will picnic at Chautauqua Lake on August 3.

—The Wiley B. Allen Company, of Portland, Ore., has opened a branch piano and organ store at Astoria, Ore.

—A music store, well stocked, will be opened about the 10th of this month at Russellville, Ark., by a dealer named Wood.

—Roger S. Brown, the music dealer of Washington street, Salem, Mass., was married last week to Miss Louise Florence Parker, of Peabody, Mass.

—The Larkin shoe store on Main street, Towanda, Pa., is being remodeled and a new floor laid, and will be occupied by P. R. Armstrong with a stock of sewing machines and organs.

—Roland Brothers, music dealers in Shugar's Building on Cumberland street, Lebanon, Pa., have leased the storeroom No. 7, in the Bowman Building on South Eighth street, and will take possession on August 1.

—E. F. Greene, of Port Dodge, Ia., has received notice that he will be granted a patent on an improved music case or folio which he has invented. He is negotiating with some of the Eastern music firms to manufacture the case.

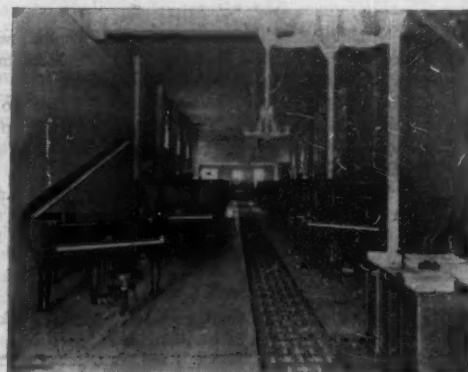
—Mr. Cressy, of the firm of Cressy, Allen & Jones, Portland, Me., was in New York for a few days and visited the factory of Gilde-meester & Kroeger, being deeply interested in that instrument, which is having a large sale in Maine. Mr. Cressy speaks favorably of the business outlook for the fall.

—Abraham Loesser has been appointed receiver in supplementary proceedings for Henry Nerenberg, maker of piano cases, who lives at Van Ness, in the annexed district, on the application of the Hudson River Beef Company. He was indorser on a note for \$72, which was given to John Kinkel for a horse.

—S. P. Hart is fitting up his new store opposite the post office in Erie, Pa., in fine shape. Although not completed the stock has been coming in for several days. The pianos were personally selected and are exceptionally fine—Chickering, Miller, Jennings, Baumeister, &c. The store will be open in a few days for business.

—Fire did \$100 worth of damage in L. A. Baker's music store on Washington avenue South, Lansing, Mich., a few evenings ago. The fire originated from a lamp, which fell and exploded while Mr. Baker was attempting to turn it out preparatory to closing his store. The burning oil scattered itself mostly over the case of sheet music, but was extinguished without the aid of the fire department.

—The manufacture of banjos by the firm of Sague & Cundy, Poughkeepsie, N. Y., will in no way interfere with their business as

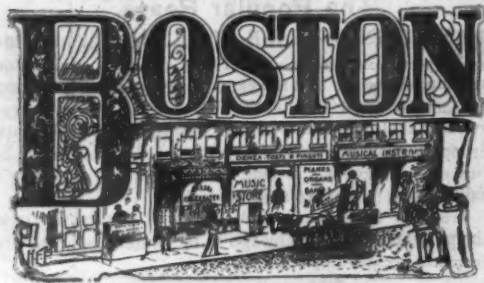


WISSNER HALL, NEWARK, N. J.  
INTERIOR OF MAIN WARE ROOM.

machinists. The only effect it will have will be to make more work, and the banjo making will be carried on in connection with their regular machine business. The firm has taken John Miller into the business. Mr. Miller has a patent on a new banjo, and the firm will make the instruments.

—Juste H. Schocke, who for three years past has been engaged in the piano and organ business, came to grief to-day when confronted by G. M. Pottes, of Richmond, Ind., who represents a piano company at that place, and demanded of him payment of \$400.00 on instruments which Schocke had sold last fall and until a few days ago reported as still in stock. Upon his inability to pay Mr. Pottes swore out a warrant for his arrest for embezzlement. He was held for the grand jury.—*Indianapolis, Ind., Sentinel.*





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 BEACON STREET, August 3, 1895.

THE news this week is only meagre; many are away on vacations and all the energy of the trade seems to be held in check for the coming of the Knights the last week of the month. Doubtless there will be many dealers who will take that opportunity to visit Boston and incidentally leave orders for a lot of pianos. Now everyone that can get away has gone to seashore and mountain. The month of July turned out to be an unusually good month for trade—perhaps August will.

The Emerson Piano Company received on Friday morning orders for 18 pianos. This seems a fine beginning for August, and if the month continues in the same proportion there will not be much complaint about business being quiet.

Mr. Powers' daughter, Mrs. Wadsworth, accompanied by her son Desmond, left this morning for Osterville, where she will remain a month or longer, part of the time as the guest of her sister-in-law, Mrs. Ed. Sheafe, who has a cottage there, and afterward at the Cotochet House.

Mr. O. A. Kimball, of the Emerson Company, accompanied by Mr. Harry Wells, started on their bicycles Thursday morning at 5 o'clock for Hinsdale, N. H., a distance of 110 miles. They reached Fitchburg at 1 o'clock, where they stopped for dinner, and arrived early in the evening at Hinsdale. The wind was blowing almost a gale on that day, which hindered them from making faster time, but in a letter received from Mr. Kimball this morning he tells of a hill 1 mile long down which they coasted, and he thought it only took them about one minute to do it. Mr. Kimball owns a farm in Hinsdale, the old homestead where he was born. He has rebuilt and added to the original house, making a charming home of it. In the front yard is a large stone on which is the date when the house was built—over a hundred years ago.

Mr. F. W. Baumer, of Wheeling, W. Va., arrived in town this morning and will spend Saturday and Sunday with Mr. John N. Merrill at Hull. On Monday they leave for Bar Harbor, to be gone a week or ten days.

Mr. F. D. Irish—Briggs Piano Company—starts to-day for a two weeks' vacation, which he will spend in a fishing camp in Canada. After going as far as the railroad takes them in the direction of the fishing ground, they have to walk 7 miles through the woods to their camp. But the fishing is fine and the outdoor life just suits Mr. Irish.

Mr. George J. Dowling is expected to return on Tuesday from his sea voyage.

Mr. E. N. Kimball, accompanied by Mrs. Kimball, will leave next week for Owl's Head Hotel, Lake Memphremagog, where they will spend a couple of weeks.

On Thursday Mr. and Mrs. E. N. Kimball, Jr., will go to Lake Saranac, Adirondacks. This is their annual trip to the mountains. They will not return until the early part of September.

Major C. F. Howes is still at Prince Edward's Island, where he went in July, and will not return to the city for another month or six weeks. It is understood that his health has very much improved.

Mr. F. L. Young—Estey Company—will spend a week in Maine this month as a part of his summer vacation.

Miss Minette Schomaker, of the Philadelphia Estey house, has been at the Parker House for the past week.

Mr. A. B. Seavey, of Saco, Me., who was in town for a few days, took some customers into the Estey Company's warerooms and selected a fine Estey piano for them.

Mr. Charles Stephens, of A. Meyer & Co., Omaha, Neb., has been here during the greater part of the week.

Mr. and Mrs. Julian Vose, who sail for Europe next Thursday, will be accompanied by Miss Fanny H. Vose, daughter of Mr. James W. Vose. The party will visit London, Paris and Scotland.

The Hallet & Davis Company has sent out between 8,000 and 10,000 circular letters of invitation to the Knights in the trade who are expected to visit the city during the last week in August. These letters are gotten up in very fine style, being printed in two colors—black and red—on heavy Irish linen paper. At the top in the corner is the cross and crown, insignia of the Knights:

From the Warerooms of

HALLET & DAVIS  
PIANO MFG. CO.

179 TREMONT STREET,  
BOSTON, MASS.

August 1st, 1895.

Dear Sir—Thinking that you will visit Boston during the Knights Templars' Conclave, August xxvi. to xxxi., either as a member or on account of taking advantage of the low railroad rates, we wish to extend to you an invitation to make our wareroom your headquarters during your stay in Boston.

Arrangements have been made so that all mail can be addressed in our care, and we will also have a stenographer at your disposal.

Trusting we may have the pleasure of your company, we are,

Very truly yours,  
HALLET & DAVIS PIANO MFG. CO.  
E. N. Kimball, Jr., Sec'y.

Compliments of

E. N. KIMBALL, Jr.

#### Another Invitation to the Knights.

Editors The Musical Courier:

Will you kindly mention in your next two issues that I shall be glad to have Knights Templar in the trade visiting Boston for the Conclave make their headquarters at my wareroom.

One of my clerks will devote his time to caring for all mail sent in my care, and a cordial reception awaits any Sir Knights and Shriners visiting the Hub at that time.

Yours truly,  
J. N. MERRILL,  
Merrill Piano Company.

#### The Barrett Suicide.

IN last week's issue of THE MUSICAL COURIER was printed a brief account of the suicide of Volney B. Barrett, the junior member of the music firm of Barrett Brothers, 61 Carroll street, Binghamton, N. Y. Mr. Barrett was so well known in the trade that the following story from the Binghamton Republican of July 26 may be interesting:

Volney B. Barrett, the junior member of the firm of Barrett Brothers, died yesterday shortly before 12 o'clock at his apartments in the residence of Mrs. H. B. Rice, No. 61 Carroll street, from the effects of a bullet wound in his left side. The wound was self inflicted. His death was a shock to his relatives and his host of friends in the city, and the news of the tragedy spread quickly. His relatives and closest friends are able to assign no reason for the lamentable step excepting ill health.

He has been subject to severe headaches and of late he has suffered a great deal from this source, but no importance was attached to these attacks, either by him or his friends. His general health has been fairly good, but for some time past he has confined himself rather closely to

business, and his brother and partner, Stanton W. Barrett, urged him to take a vacation for a time.

He appreciated the need of rest, and had made plans with W. W. Sisson to take a trip through the western part of the State, intending to start on Saturday or at the latest early next week. He was with Mr. Sisson on Wednesday evening until nearly 10 o'clock, when he went home and retired. Yesterday morning he arose at about 8 o'clock and breakfasted at the Bennett. After breakfast Mr. Barrett went to the store, and remained there about an hour, busying himself with the firm's mail and correspondence. Then he took his horse and went for a drive. Upon his return he took his revolver and amused himself shooting at rats.

About 11 o'clock he returned to his apartments. Mr. Barrett had occupied apartments in the residence of Mrs. Rice, at the corner of Carroll and Hawley streets, for twelve years. He had the use of a large sitting room or library and sleeping room adjoining. Both rooms communicate with the hall. He locked his sitting room door behind him when he entered, and what happened from that time is not known.

He had been in the room but a short time when Miss Haynor, a niece of Mrs. Rice, heard a muffled report. She hurried down to where Mrs. Rice was at work in the lower part of the house to notify her. Together they returned to the door of his sitting room and knocked, but received no answer. They then tried the door, and finding it locked went to the door of the bedroom. There is no lock there, but it was covered by the head of the bedstead.

The two ladies succeeded in pushing the door open. Mrs. Rice was the first to enter the sitting room, and as she stepped across the threshold she saw Mr. Barrett lying partly in a large library chair and partly on the floor. It took her but a moment to ascertain the trouble and she sent her niece for assistance. The neighbors hurried for medical aid and the first to arrive was Dr. Edward L. Smith, who lives on the opposite corner. Dr. Spencer arrived soon after and he was quickly followed by Dr. McGraw.

The physicians could do nothing. The bullet from the revolver had entered the left side at the heart, and the physicians are of the opinion that he died almost instantly. His vest was unbuttoned and the muzzle of the pistol had been placed close against the body.

His brother, S. W. Barrett, and his nephew Harry, who were both at the store at the time, were summoned at once. Coroner Hills, who had been summoned at the instance of Dr. Smith, also arrived soon after. W. W. Sisson, an intimate friend of the deceased, arrived about the same time. Coroner Hills held a consultation with the relatives and Mr. Sisson, and at their request he decided to hold an inquest.

The following jury was empaneled: Clinton F. Page, foreman; R. B. Knight, D. M. Johnson, J. A. Rider, Frank Newell, H. A. Cameron, W. B. Downing, E. C. Delavan, S. L. Carter, John Cutler and A. G. Wales. The inquest was held in the Court House at 9 o'clock on Saturday evening.

Volney B. Barrett was born in Jackson, Susquehanna County, Pa., in June, 1848. He was the youngest of seven children, four of whom are still living. His father, William Barrett, was a wealthy farmer, who had lived in Jackson for many years. His education was obtained at the public schools of Pennsylvania. Late in the sixties he came to this city, and formed with his brother, Stanton W., the partnership which was so suddenly and unfortunately terminated yesterday. They opened their first music store in Washington street in the store now occupied by Hickey Brothers. Subsequently they moved to Exchange Hotel Block, and after several years the firm moved to the Harding Block, from where they went to their present location in the Hagaman Block. They have occupied this store for a great many years.

Mr. Barrett has been recognized as one of the foremost business men of Binghamton for more than 20 years. His bright and affable manners, and above all his strict attention to business, won him the esteem of business men and citizens generally throughout the county. He is survived by four brothers—Charles, the oldest, who still resides in Jackson, Pa.; Wallace, a resident of this city; Stanton W., his partner, and Edward, who lives in Windsor, N. Y. His father and mother died some years ago, but his stepmother is alive and makes her home in this city. He was a Mason in high standing. No definite arrangements have been made for the funeral.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.





CHICAGO OFFICE OF  
THE MUSICAL COURIER, 225 Dearborn street,  
August 3, 1895.

THERE is little doubt that this city and its immediate neighborhood is beginning to feel the revival of trade.

Mr. Chas. C. Curtiss says the Manufacturers Piano Company is realizing a decided improvement all around.

Mr. P. J. Healy says all departments are doing much better, and one of the head salesmen in one of our largest establishments reports that he sold 46 pianos in July. There is also a better class of customers, larger payments, quite a number of cash sales being made, and an inquiry for a better grade of instruments. All the dealers are more than ever convinced that the beginning of fall will see good times and plenty of business.

The death of Mr. F. W. Ingraham, of Brookville, Pa., has just been reported here. His death occurred on July 6, after an illness of six months. He was a moderate though reliable dealer, and bought quite a number of Chicago pianos.

Mr. P. J. Healy, who returned from his Eastern trip on Monday last, makes the significant statement that Boston appears more prosperous so far as the music trade is concerned than New York. Mr. Healy is a close observer and his remark tallies with expressions from others to the same effect.

Mr. T. G. Fischel writes that the business of the Nathan Ford Music Company, of St. Paul, Minn., continues to improve, and that July has been a good month, much better than he had any reason to expect. With the good crops which that section of the country anticipates, a still better business may be looked for. Wherever Mr. Fischel locates himself he has the faculty of making friends and of discovering prospective piano purchasers, and it is not too much to count upon the Nathan Ford Music Company taking a leading position in the trade both in St. Paul and Minneapolis, probably not as the Nathan Ford Music Company, but as a successor to it; nothing so far has been done about adopting a new title except to talk about it.

The name of Story & Clark, so closely allied with organ making in Chicago, and more particularly with first-class and unique organs, is destined to become as well or better known as manufacturers of first-class pianos. There will perhaps be nothing about the inside works of this new piano that will be different from any other high grade instrument, but the cases will be different from the first one turned out, and it will be a surprise if in the course of a short period of time Mr. Clark's inventive genius does not do something to improve in some way the modern substitute for the harp.

As far as cases are concerned, the new designs used by this concern will not disappoint either the dealer or the consumer.

Mr. E. H. Story is still out of town, and when last heard from was in Michigan, but was on his way home and may arrive to-day. Mr. Melville Clark is very busy at the factory, making some experiments with the new electrical apparatus for operating organs, but will be prepared for his coming Eastern and perhaps European trip as soon as the time is propitious for leaving the factory.

Mr. W. H. Evans has purchased an interest in the Russell Piano Company, and has been made the secretary

of that company—the officers being now Mr. C. C. Russell, president and treasurer; Mr. A. J. Chapin, vice-president; Mr. W. H. Evans, secretary.

The Russell piano is progressing in the respect of the trade, and with their enlarged facilities there is little doubt of an increased demand and a larger output.

Two specimen medals for World's Fair exhibitors have been received from Waterbury, Conn., said Director Preston of the United States Mint Bureau, "and they fulfill every requirement of the Government for the awards of the Columbia Exposition. They are evidences of good workmanship in every respect, the engraving and details being everything that could be wished in both respects. It is quite likely that early in September all the medals will be ready for distribution, the latest advices from the contractors being to the effect that they are progressing rapidly in striking the 24,000 medals ordered. What plan will be resorted to in order that exhibitors may obtain their medals remains to be determined upon, but it will be satisfactory to all interested."

This is the news that comes to this city about the medals, but are the awards to come with the medals?

Mr. E. A. Potter, of Lyon, Potter & Co., reports a good, fair business being done by his concern. The firm has secured additional warehouse space by taking a portion of the sixth floor. It must be said that the new Steinway Hall grows in favor, and it is becoming the headquarters for musicians and musical people, and it is bound to become a still more important factor in Chicago musical life.

The Schaff Brothers Company is busy filling orders, and Mr. Link says orders have been given which will increase the output about 25 per cent. Good, honest goods will tell, and the longer such a course is persevered in the better it is for the concern. Several of the original parties who began with Mr. Link advocated a cheap piano, but were all overruled by him, and the wisdom of his proceeding is now apparent. A good, steady demand has obtained for the Schaff Brothers piano, and Mr. Link has become almost the sole owner, and certainly the controller of the business.

A case in the courts of this city is attracting much interest with the dealers here. It seems a lady went to one of the furniture stores, bought some goods on the installment plan, paying 25 per cent. of their value, but refused to sign the contract. The goods were not delivered, and the money was demanded of the house, which refused to return it, and the suit is in consequence of this refusal. It would seem like a plain case, and is likely to reflect little credit on the house in question. There is probably not a concern in the piano business that would take such a course.

#### Personals.

Mr. E. Wallis, with Emil Wulschner & Son, of Indianapolis, Ind., was in Chicago this week.

Mr. J. A. Norris, representing the Mason & Hamlin Company, of Boston, returned from St. Paul, where he has been visiting friends this week. He and Mr. James K. M. Gill will go to Boston together next week.

Mr. C. S. Reed has taken a position with the Manufacturers Piano Company, and there is little doubt of his giving satisfaction in his chosen position of outside salesman. It must be understood that Mr. Reed prefers this position and that he is more than fitted for it.

Mr. Otto Lestina is back in the city. He says there has never been a single finished piano turned out from the Cobligh or Baus factory in Terra Haute, Ind.

Mr. R. M. Eppstein, the Pennsylvania traveler for the Kimball Company, is paying a visit to his home here. He reports excellent trade in his territory, and expects to increase it the coming year. His chief complaint is that the company has not been able to fill its orders promptly, a condition which the Kimball Company is working hard to overcome, and which will be rectified in the following few weeks.

Mr. W. J. Dyer and Mr. S. H. Dyer, of St. Paul, Minn., made a brief stay in the city on their way East.

Mr. Joseph Shoninger goes East next Wednesday for a summer vacation, and will join his family, who are summing on Long Island.

Musicians affirm that no piano is satisfactory unless the "feel" of the Action is in harmony with their technical requirements. The Roth & Engelhardt Actions made at St. Johnsville, N. Y., "feel" right and are thoroughly satisfactory to the artistic sense of a musician.

Mr. Claude Seals, of Seals Brothers, of Birmingham, Ala., is in the city and will remain here some little time. He reports a decided improvement in business in his locality.

Mr. James E. Healy has gone to Cape May, N. J., where he is to meet Mr. Charles Keidel, of Baltimore, Md. Two such dashing young men are apt to play havoc with the hearts of the summer girls in that fashionable resort.

Mr. A. B. Safford, who has been very ill in consequence of a sun stroke, is around again.

A son of Mr. C. W. Post, Mr. Junius S. Post, has just begun his career in the music business with Lyon & Healy, of which concern the elder Mr. Post is vice-president.

#### Guests of Alfred Dolge.

DOLGEVILLE, N. Y., August 2, 1895.

ALFRED DOLGE gave a dinner party to-night to a number of his friends, including ex-United States Senator Warner Miller, Frederick W. Holls, of Yonkers; George A. Hardin, of Little Falls, Judge of the Supreme Court; A. M. Mills, ex-State Senator; Edward A. Brown, of Dolgeville; Rudolf Cronau, American correspondent of the Cologne Gazette, and Prof. and Mrs. George Gunton.

The guests from out of town arrived at 4 P. M., and when it became noised about this noted industrial village that ex-Senator Miller was in town, some of the leading citizens called the band together, summoned a meeting of the Republican Club and organized a torchlight parade and serenade. At 9 o'clock a procession of 500 men marched to the home of Mr. Dolge, taking him and his guests by surprise; but when calls were made for Senator Miller he came out upon the wide veranda, escorted by Mr. Dolge and followed by the rest of the company. Mr. Dolge briefly introduced the ex-Senator, referring to him as the distinguished son of Herkimer County, of whom the nation is proud.

It was expected that Mr. Miller would say something about the excise problem, which is one of the burning questions in this part of the State just now, but the ex-Senator confined his remarks to general affairs with the exception that he referred rather explicitly to the tariff. Among other things he said that the wonderful development of Dolgeville was an illustration of what could be accomplished in this country under Republican institutions, not the least important feature of which was the protective tariff. Under that system the prosperity of all classes had increased and the hours of labor had been shortened.

The disastrous change that had come over the country three years ago was of no importance as far as the Republican party was concerned, but that disaster in its effects upon the whole country was beyond computation. It was a change that had cost the country far more than did the late war. But the country had recovered from its midsummer madness and had elected a Congress which would try to restore the prosperity of the people. It was this fact that had made the people take heart and which had set the wheels of industry moving again. The people had passed judgment upon the party that had created the havoc, and the judgment of the people was to be relied upon.

Other addresses were made by Judge Hardin and Messrs. Holls, Mills and Brown, and the serenaders dispersed with three hearty cheers for ex-Senator Miller.—*New York Tribune.*

—Mr. H. T. Pace, the Centralia, Ill., music dealer, has lately made a change in his location and now controls a fine warehouse in the business section of the city.

**\$100**

RETAIL.

WAREHOUSES.

1199 Broadway, New York.

**Self-Playing Piano**  
ATTACHMENT

FITTED TO  
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



## First International Music Trades' Exhibition.

London, June 13 to 24.

THE opening of the First International Music Trades' Exhibition took place in the Royal Agricultural Hall, London, on Thursday, June 13, at 12 o'clock. The visitors and exhibitors gathered around the large band stand in the centre of the large auditorium, and W. O. Clough, Esq., M. P., who presided, after the declaration by Mrs. Clough that the First International Music Trades' Exhibition was formally opened, said:

"LADIES AND GENTLEMEN—'Music embodies the inward feelings of which all other arts can but exhibit the effect.' Literature describes emotions, sculpture imitates the outward forms, painting vitalizes with color the forms of sculpture, acting adds speech to the dramatist's written words, but music embodies the inward feelings of which all other arts can but exhibit the effect."

"Time does not permit of our tracing at length the ancient origin and development of music, but, briefly, we may say, on the authority of Mr. J. F. Rowbotham, that instruments of percussion are supposed to be the most ancient form of musical instrument. The clapping of hands and the stamping of feet, as used in marking rhythm, is a first principle and expression which ultimately developed into the large family of drums, cymbals, bells, &c., all of which may be correctly described as instruments of percussion, the earliest expression of musical sound."

"The same authority describes wind instruments as the next stage in the development of music. The sighing of the wind, over, say, a bed of reeds, in all probability suggested the use of instruments of breath. On this was built up the whole methods of producing sound through pipes; as in the case of the English flute and flageolet, by blowing at the end; as in the case of the ordinary concert flute, at the side, by blowing through a double reed, as in the hautboy, or oboe and bassoon. By blowing over a single reed, as in the clarinet. Lastly, upon the multitudinous collection of pipes in that glorious wind instrument, the organ."

"Then came the third stage of development of separate classes of instruments, as expressed in stringed instruments."

"Egyptian and Greek fable both ascribe the invention of the lyre to the straining of the sinews of a tortoise across its shell. Though the origin of the highest class of music may not be known, this we know, that somewhere, far back in ancient times, and by methods of development not easily traced, there have come to us the harp, the lute, the viol, the dulcimer, which finally developed into the piano."

"Here, then, are the three stages of development briefly, but I think clearly established."

"With this rough sketch I must content myself. This we know, and thank heaven that the knowledge is ours, that music is with us."

"In musical instruments, in the human voice, in harmonious combinations of both, which have filled our souls with joy and lifted us out of sorrow and depression, given us wings and sent us flying like the lark into the very heavens with a joy and gladness which we were powerless adequately to express."

"It needs the pen or tongue of some of our great masters of to-day to lead us through the green pastures and by the still waters, where we might learn how music has, step by step, come to its present perfection. From the chanting of the Greeks at their religious

rites; the employment of choristers and wind instruments in the theatres of ancient Rome; of the sweet psalmodies of St. Ambrose, 384 A. D., in Milan; the birth and growth of Gregorian music in 590 A. D.; of the invention of scales; of the growth and practice of harmony; of the music of the English, Flemish and German schools; of the birth of madrigal and part singing; of hymns and chorals; of opera in England, France, Germany and elsewhere."

"I say we need one of our great masters to tell us all these things—of Purcell and Handel and Bach, of Mozart and Haydn, of Beethoven, of Wagner, of Sullivan, Bridge, Stanford, Barnby, Cowen and Turpin."

"Coming now to this exhibition. It is unique, in this sense at least, that it combines the interests of the musical trades with the development and encouragement of art in both singing, violin and piano."

"Such an exhibition, from the purely trader's view, cannot but be most beneficial. It should give a stimulus to and interest in the manufacture of musical instruments, to singing, &c."

"This is the first exhibition devoted entirely to music, and I venture to hope that it will not be the last; but the beginning of a long series, at once affording enjoyment, entertainment and profit."

"I am particularly interested in the brass band contests. I doubt not that such contests will become as popular in London as they are in the counties of the white and red roses."

"It is a source of great pleasure to me that my wife is to distribute the prizes in that competition."

"Lastly, and most of all, and to this I wish to draw your very special attention, viz., that the grand prize distribution, on Friday, the 21st inst., will be presided over by Madame Adelina Patti."

"With her characteristic kindness and self sacrifice she has consented to present the prizes."

"I hope not one, but many amateurs will find in the singing contests his or her first steps to musical fame."

"Whatever may be the value of the prizes in themselves, their value will be enhanced by the fact that Madame Patti will present them."

"It only now remains for me to thank you for the kindly reception you have given to the vote of thanks to my wife and to wish to the International Music Trades' Exhibition every success."

After the opening exercises the executive, including Mr. H. L. Benjamin, managing director, and his brother, together with Mr. and Mrs. Clough and a large number of friends, made a tour of inspection of the exhibits. Shortly after 1 o'clock a lunch was given by the executive. After the loyal toast to the Queen the chairman, Mr. Clough, proposed "The Press," speaking of its potent influence in educating the people and ascribing to it in a large measure the wonderful development in musical art and construction of musical instruments. He called upon Mr. Hawkins, of the *Times*, to respond, which he did, regretting that that head of musical critics, Mr. Joseph Bennett, could not speak in his place, and acknowledging the importance of this enterprise. He said he was glad to see the commendably broad spirit of the management in giving such liberal prizes, and undoubtedly this would result in much good.

In proposing the toast of "The Exhibition" Mr. Clough said that he had taken much interest in the undertaking from the start, as they had endeavored to make it a success, artistically as well as financially, by offering liberal prizes to the musical profession, thus stimulating healthy competition, and thereby benefiting the art. He then referred to some of the difficulties that they had to overcome, one

of the principal being with the railway people in providing transportation for the brass bands that are coming to London to compete for the large prizes offered in the different contests. Notwithstanding, some of the best bands in the provinces are coming, and Mr. Clough predicted a great treat at these contests. He referred to the days when he was a boy in Yorkshire, and used to hear these competitions between bands of his county and Lancashire before crowds of some 30,000 or 40,000 people. After saying that he would be present at these contests as well as at some of the others he gave way to Mr. H. L. Benjamin, who responded to "The Exhibition." He said they had endeavored to make this something more than an ordinary exhibition, by helping aspiring artists to an opportunity of being heard. They had done all they possibly could for their exhibitors, and by combining the two were trying to make it both popular with people interested in music and musical instruments and also the general public. He believed there was a need for such an exhibition and the result so far amply justified their initiation. He thanked those present for their hearty support.

The final toast announced was that of "The Chairman," proposed by Mr. Benjamin, Jr., in which he took occasion to thank Mr. Clough for all he had done to make the exhibition a success. Mr. Clough, in responding, alluded to the keen interest he had always taken in music, and the great influence he had seen it exert on people who had come directly under his notice, and all he had done for the exhibition had been to further the cause of music, which object had been attained in a high degree. Mr. Clough said he could not close without a toast to "The Ladies," and he asked Miss Benjamin to respond, which she did very gracefully.

During the lunch the London Civic Military Band, conducted by Mr. S. Cope, played an interesting selection of music, ending with God Save the Queen.

Thus the first International Music Trades' Exhibition opened under the most favorable auspices.

Among the exhibits that will interest our American readers we might mention a few of those having the largest displays of their goods.

The American reed organ houses were well represented, only two or three firms with a British reputation being absent from the affair.

Considering the comparatively short time the Story & Clark Company have been among us the position they now occupy in the English trade is remarkable. One understood that the pushing Chicago firm was regarded as one of the leading concerns in the United States, but it did not necessarily follow that they would make immediate headway in countries so conservative as those in Europe against a number of firms of older standing in the field. Nevertheless, it is a fact that the Story & Clark Company to-day ranks with the best of American concerns, and that their name has penetrated to the remotest parts of the globe. The Indian maiden and the Hottentot belle are alike acquainted with the charms of the Story & Clark organ, and the bush dwellers of the antipodes delight in its strains. Of course this universal reputation is due not only to the energetic way in which the company's products have been pushed in foreign lands, but to their intrinsic worth also.

The Story & Clark Company's display at the Agricultural Hall is, if not the best, equal to any in the building. Indeed the company have two displays, one in the centre of the hall and a smaller one immediately on the right of the arcade entrance. There is no need to describe the exhibit in detail. Suffice to say it comprises a full line of organs suitable for the European market, and numerous

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

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pianos from the Berlin factory. The instruments are in no wise specially prepared, but are fair samples of the manufactures of the company, and dealers may always rely upon being supplied with just such goods to order. Later on the trade will no doubt have an opportunity of examining the Story & Clark American pianos. Mr. C. H. Wagener, the energetic London manager, devotes his personal attention to the display, and, the weather being warm, acts the good Samaritan and the clever advertiser simultaneously by distributing to all sundry dainty Japanese fans (whereon the merits of the Story & Clark organs are duly set forth). He also presents appreciative visitors with an almanac, to which is attached a little thermometer and a picture of Father Christmas supplying the necessary blast to the Story & Clark organ, and the wording, "Story & Clark organs for winter comfort," for next and following winters' comfort of course.

Close at hand is the W. W. Kimball Company's exhibit, which Mr. R. M. Marples, the European agent, has taken care to make a worthy one. A salient feature of the exhibit is the Kimball portable pipe organ, No. 7, which has created considerable interest in trade and professional circles here. The instrument is too well known to readers of THE MUSICAL COURIER to need fully describing. It fully justifies its title, portable, and is so designed and constructed that it can be taken apart and set up again without the services of an expert. The pipes are of best spotted metal, and fixed into pipe racks made of three ply cross-veneered timber so securely that they remain rigidly in position while traveling. The simplicity of the pneumatic action, the rapidity of speech and beautiful tonal

qualities of the organ, combined with its power and compactness, should insure for it general approbation. Besides this instrument, Mr. Marples shows a No. 2 and No. 5 Kimball pianos, which, although somewhat high in price as compared with English and German, have obtained a fair measure of success.

The Chicago Cottage organs are given prominence by the London agents, Barnett, Samuel & Sons, who exhibit some ten or a dozen styles, ranging in price from £10 to £100 retail. These instruments are conspicuous for their rich combinations, their variety of design and their excellent value for the money. Besides organs the firm show pianos of their own manufacture, and some models by A. Fahr, late Hoelling & Spangenberg.

The enterprising firm of E. Hirsch & Co. has just closed a most satisfactory spring season. They report that sales have been fully up to their expectations. Especially is this true of the Schiedmayer & Sohn's pianos, of Stuttgart, which have always held a high position among the better class pianos. The new models that they have recently brought out with certain improvements in the soundboards and otherwise are admirable, and will no doubt make the instruments more valuable. This firm, which dates back as far as 1781, has always shown a laudable spirit of enterprise.

Another piano that Messrs. Hirsch & Co. have pushed with most satisfactory results has been the instrument of Haake, of Hanover. These pianos, which have an excellent tone and appearance, seem to be very popular in Great Britain, where large quantities have been sold during the past fifteen years.

In addition to these two well-known makes they have a number of other medium priced German pianos of their own make. They have a large sale of these, and one of the most interesting features of their present show at the International Music Trades' Exhibition is a piano with a sounding board without ribs, by Gebrüder Schulz, of Mainz. Manufacturers, as well as dealers, will find much interest in examining this innovation in one of the principal parts of the piano.

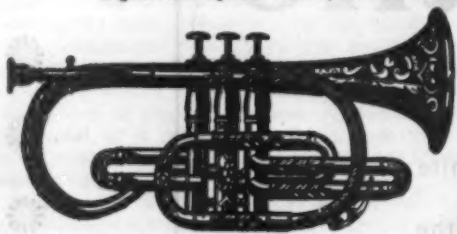
The well-known Packard organs, made by the Fort Wayne Organ Company, with its improvements of the pipe diapason and harp angelica stops, are meeting with great approval in the United Kingdom, and the trade in these well-known instruments is constantly increasing.

Their Style 754, with elaborate case, is a very salable instrument, as is also their Style 485, both of which have led to a goodly number of orders for the autumn trade. The Packard grand, with pedals, excited much interest, and altogether Messrs. Hirsch & Co.'s exhibit was eminently satisfactory to themselves as well as of exceptional interest to the trade.

Messrs. Hirsch & Co. also manufacture in London the Grantone piano, which has a satisfactory sale. They have a good display at their showrooms at Hatton Garden, besides a large number of organs at Liverpool, and pianos at Hamburg. Mr. Hirsch, who has just come back from the Continent, reports that trade in Germany is looking up considerably, for just at present there is an increased demand from South America for all kinds of musical instruments.

(To be continued)

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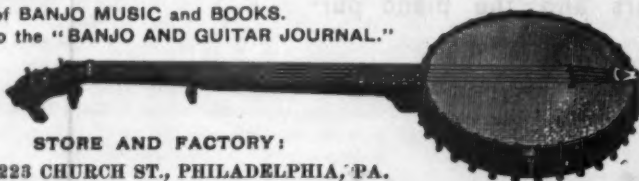
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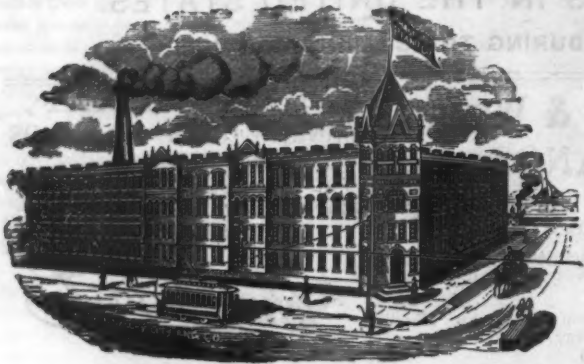
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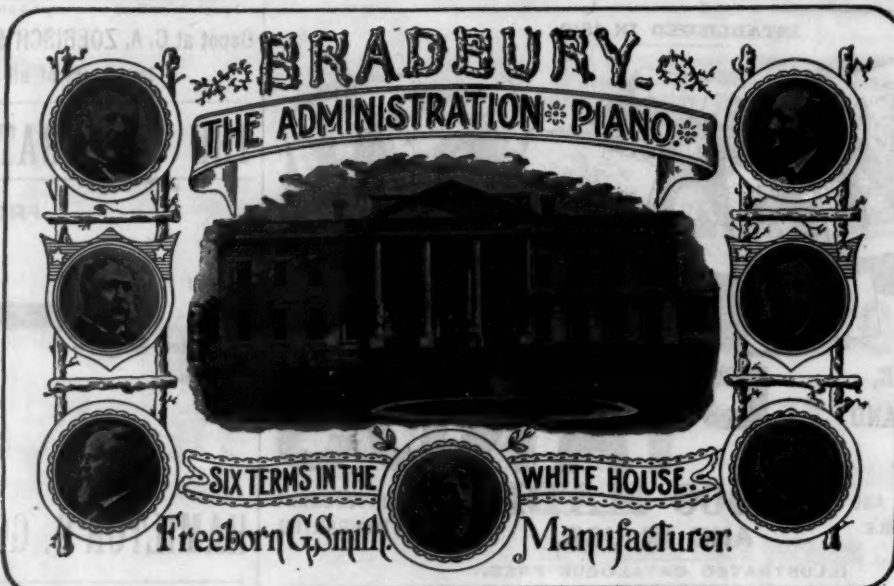
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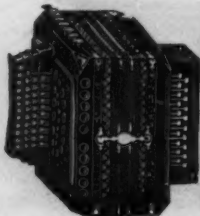
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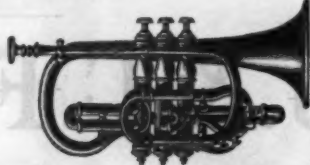
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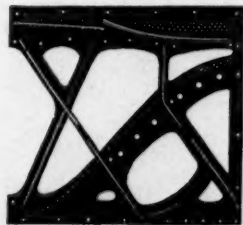
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